

NEWS — Instruction — Information — Entertainment — EVERY WEEK

MUSICAL COURIER

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VOL. CI—NO. 19

NEW YORK, SATURDAY, NOVEMBER 8, 1930

WHOLE NO. 2639



Paul Meijer photo

Vanni-Marcoux

Renowned Lyric Tragedian

Who Opened the Chicago Opera Season With His Impressive Creation of the
Title Role in Moret's *Lorenzaccio*.



A GROUP OF DUNNING TEACHERS RETURNED FROM A TRIP TO PIKE'S PEAK.
This picture was made last summer on the Sunday following the convention of Dunning Teachers held in Colorado Springs, Col. Reading from left to right: (top row) Lucille Palmer, Grace Hamilton, Gladys M. Glenn, Amarillo, Tex.; Inez Lear, Corpus Christi, Tex.; Grace Spiller, Canadian, Tex.; Corinne Terhune, Burley, Idaho; Gertrude Rasco, Brownsville, Tex.; Mr. Ryan, Waco, Tex.; Mabel Bishop, Greenwood, Wis.; Elizabeth Todd, Lansing, Mich.; (second row, standing) Catherine Bird, Detroit, Mich.; Emma Landry, Portland, Ore.; (second row, seated in car) Idelma Conoley, Amarillo, Tex.; Ethel McCurdy, Shamrock, Tex.; Grace Kirk, Winter Haven, Fla.; Ruth Tarman, Martinsville, Ill.; Ardath Johnson, Amarillo, Tex.; (seated on running board of car) Lucille Wagenfeldt, Alton, Ill.; Jean Warren Carrick, Portland, Ore.; Kate Dell Marden, Portland, Ore.; Virginia Ryan, New York, N. Y., and Elizette Barlow, Atlanta, Ga.



FRANCO DE GREGORIO,

well known teacher of singing, who has located in a new New York studio on West 75th Street. Ralph Sasso of New Rochelle, who was awarded first place in the local Atwater Kent auditions, is a pupil of Mr. de Gregorio, who will continue to teach several days a week in Westchester.



GOOSSENS AND MONTEMEZZI,
the latter the composer of *L'Amore dei Tre Re*, holidaying in England.



JOSEF SCHWARZ,
Russian pianist, who will make his New York debut in recital at Steinway Hall on the evening of November 16. Mr. Schwarz was a pupil of Glazunov and Nicolayeff in Petrograd, and has appeared with distinct success in Russia and Germany, giving recitals and making appearances with leading orchestras.



MARTHA BAIRD,

on the Harbor Club tennis courts, at Seal Harbor, Me., where she spent the summer at her country home. This well known pianist opened her concert season in Los Angeles, Cal., appeared on November 6 and 7 with the Los Angeles Philharmonic Orchestra. This concert will be followed by other engagements on the Pacific Coast. On December 9, Miss Baird will be the soloist with the Chicago Symphony Orchestra. The series of Chopin recitals by this artist, originally announced for October, will be given in New York during January at the new Barbizon-Plaza concert hall.



ELSA FOERSTER,

American prima donna of the Cologne City Opera, goes marketing, her principal errand being Rhine wine. William X. Foerster, her brother, New York violinist, reports her many operatic successes in Cologne, Frankfort and elsewhere, some of her principal roles being in the operas Rosenkavalier, Turandot, Don Giovanni, Lohengrin, Flying Dutchman, Tosca, etc. Her musicianship and self-reliance are shown in her preparing *Donna Elvira* on a day's notice, for a guest appearance in Frankfort.



ENGLISH MUSICIAN-GOLFERS.

Left to right: William Murdoch, pianist; Albert Sammons, violinist; Cedric Sharpe, cellist, and Eugene Goossens, conductor-composer, photographed before the commencement of a golf foursome at the Royal Automobile Club Links, Epsom, England, last June.



AT THE FIRST INTERNATIONAL MUSIC FESTIVAL, VENICE, SEPTEMBER 7-14.

From left to right: Alexander Tansman, Francesco Malipiero, Alfredo Casella, Mrs. and Mr. Adriano Lualdi, Feri Roth and Mosko, Tansman's Scotch terrier.



RALPH LEOPOLD,
pianist, photographed last summer on the shore of Lake Winnipesaukee, N. H.

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The revival, after a score of years, of The Flying Dutchman, with new scenery (Soudaine), new costumes, Jeritza making her debut in the role of Senta, attracted a sold-out house, and gave general satisfaction, for the might of Wagner's music now nearly 100 years old, combined with the scenic effects was again demonstrated. An ovation was given Conductor Bodanzky on every entrance, well deserved, for his clear beat was the guiding force of the performance.

Jeritza's singing and acting showed the truly experienced artist, the Ballad being dramatic and effective; her unforced high tones were of lovely character, and the duet with the Dutchman was thrilling. A range of over two octaves is required in this part, and Jeritza has it. Hans Clemens (debut) as The Steersman showed a lovely voice, singing easily and clearly; he was an undeniable hit, and the applause after Act 1 was largely meant for him. The singing of the lusty crew of the phantom ship was hearty and effective, and stirred those on Daland's ship to similar effort; this was a splendid men's ensemble. Another debut was Ivar Andresen as the Norwegian Captain, sung as a bluff old salt, with touches of humor. His easily produced and flowing tenor readily encompassed the difficult intervals of the exacting part. Dramatically he was entirely up to the demands of the action. His portrayal of the role was one of the outstanding features of the performance. Laubenthal was a dramatic and well voiced Erik.

A splendid characterization was Friedrich Schorr in the title role, sung and acted with power; he dominated. Telva's Mary was well sung and acted, and other high lights were the truly dramatic performance of the overture, with its thunder and lightning crashes and its tender spots; the beautiful sky effects, the well-managed ships, the fine singing of the spinning maidens, with clear and fresh voices, and the dozen or more curtain calls for the principals.

DIE WALKURE, OCTOBER 29

The first Wagner opera to be given at the Metropolitan this season was Die Walkure, of which an extraordinarily fine presentation was heard on Wednesday evening. The principal interpreters were Kirchhoff as Siegmund; Gustafson as Hunding; Schorr as Wotan; Maria Mueller, Gertrude Kappel and Karin Branzelle as Sieglinde, Bruennhilde and Fricka. The conductor was, of course, Bodanzky, and New York seems finally, after all these years, to have come to the full realization of the man's true greatness. It has been a slow process, and perhaps Bodanzky's appearances with the Friends of Music have been useful to him. Mr. Bodanzky succeeds in giving the Wagnerian score all the beauty and intense meaning that it contains, and at the same time restraining his players so that the voices of the artists on the stage can be heard without forcing.

The interpreters were excellent in their respective roles, and the entire performance was thoroughly impressive.

HANSEL AND GRETTEL AND PAGLIACCI, OCTOBER 30

Making her "Metropolitan debut," Beatrice Belkin was assigned the part of the Dewman in Hansel and Gretel. In the minute or so that she was on the stage this accomplished artist had no chance adequately to introduce herself to her audience. Undoubtedly most of them have admired this brilliant coloratura singer over the radio during her three years' successful association with the Roxy forces. Miss Belkin comes to the Metropolitan with much more experience in public singing than most Metropolitan newcomers can show, and it is surprising that she had to make her initial appearance in such an insignificant part. It is to be hoped that she will soon be given an opportunity to show what sterling stuff she is made of. Editha Fleischer and Queena Mario gave

voice had even added beauty and freshness. Ponselle acted with fire and costumed the role beautifully. The audience gave her an enthusiastic welcome and she was much feted during the curtain calls.

Although Gigli had not been vacationing these last few months, he, too, revealed a freshness of voice and sang exquisitely throughout the evening. The O Paradiso brought him an ovation, which was not surprising as he sang it superbly with a golden wealth of tone that excited his admirers. Ludikar was the Don Pedro; Nanette Guilford, Inez; Basiola sang Nelusko and the smaller parts were in satisfactory hands. Serafin gave the score a worthy reading, adding to the general high standard of the performance.

FAUST, NOVEMBER 1

The season's first performance of Gounod's Faust was given with the following cast: Editha Fleischer as Marguerite, Armand Tokatyan as Faust, Ezio Pinza as

(Continued on page 36)

Alexander Bloch to Conduct Atlantic City Orchestra

Alexander Bloch has been engaged to conduct the first concert of the newly organized Atlantic City Symphony Orchestra, at Convention Auditorium on Sunday afternoon, November 30. Mr. Bloch for the past three years has been conductor of the Educational Alliance Symphony in New York City.

Another Triumph for Cortez

According to a cable received from Frankfurt, Leonora Cortez triumphed in her recent recital there.

Don Cossack Russian Chorus Stirs New Yorkers to Great Enthusiasm

Capacity Audience on Hand for First Appearance Here and Well Earned Ovations Accorded Conductor Serge Jaroff and His Great Body of Singers

A capacity audience greeted the Don Cossack Russian Male Chorus at Carnegie Hall on Election night, and was rewarded for having braved the elements by such a concert as is rarely heard anywhere. There need be no reserve in the selection of terms for adequate description of this chorus' presentations. On the contrary, the critic finds himself at a loss to express the things that the singers accomplished and the manner in

which they elicited from the audience applause of such fervor as must delight any artist.

Serge Jaroff, the conductor, however, eliminated himself from the applause by disappearing behind the chorus at the conclusion of each number, and, after quiet again reigned, returned and continued a delineation of his magic. He is a little man with an immense fund of what one might be excused

for calling "pep," and whereas he is quiet enough—but forceful—in his motions when the music is moderate, when he needs vigor he uses incisive gestures in a manner that not only gets results from his singers but tells the audience what to expect, and the expectations are never destroyed. Right at the start the chorus gave the audience a genuine thrill by the sforzando opening of Gretchaninoff's The Apostle's Creed without any preliminary humming, or gesturing, or other indication of what was about to happen. It went off like a cannon, with a crash, and from that moment to the end of the program the audience sat up and took notice and expressed delight in everything that was done in a manner that left no doubt as to their feelings.

The program needs scarcely be outlined in full. There was music by Gretchaninoff and Rachmaninoff, and for the rest the names of composers and arrangers were more or less unfamiliar. The music was religious and secular and largely consisted of arrangements of folk songs, some of them by Issay Dobrowen, who is to conduct the second half of the present season of the San Francisco Symphony Orchestra.

It is of course impossible to give any description whatever of the musical nuances attained by these singers and their extraordinarily fine leader. The quasi military precision of the singers might have resulted in stiffness had it not been for the evident depth of emotion possessed not only by the conductor himself but also by every individual unit of the forces under his command. There was a wealth and richness of nuance which was, as already said, altogether indescribable. From the strongest fortissimo to the softest pianissimo, and from the most rapid tempo to the slowest of adagios, the tone color was of exquisite loveliness. It was, however, not uniform, for the chorus brought out a variety of tonal effects which was almost orchestral.

A notable feature of the singing was the extraordinarily wide range altogether unexpected in a male chorus, even from Russian singers. The tenors were able to sing high falsetto notes of great beauty, and there were of course those magnificent Russian basses which go down to the bell tones with an impressiveness that is seldom to be found anywhere except in Russia.

That the chorus was a success has already been intimated, and needs scarcely to be insisted upon. American audiences are fully capable of realizing the greatness of such art as this, and the singers were received with tremendous enthusiasm. The Don Cossacks will unquestionably remain an outstanding feature in this season's musical offerings.



THE DON COSSACK CHORUS, SERGE JAROFF, CONDUCTOR, PHOTOGRAPHED ON THE S.S. COLUMBUS
upon their arrival in New York for a tour of the United States. The Chorus was heard in its first concert at Carnegie Hall last Tuesday evening, and created such a remarkably fine impression that the enthusiasm of the audience was unbounded. These thirty-six male singers and their leader formerly were officers of the Russian Imperial Army. Their history as a singing unit dates back to the prison camp of Tschelengir, near Constantinople, where they were sent with the rest of the White Army after the defeat of General Wrangel. With their transfer to Sofia, Bulgaria, they formed for a time the choir in the Russian Orthodox Church. It was in 1923 that they made their concert debut in Vienna, and since that time they have given over 1,500 concerts throughout Europe, the British Isles and Australia. The advance reports regarding the success achieved everywhere they appeared were not exaggerated, judging from the thrill which their first concert gave the capacity audience at Carnegie Hall on Election night. Those who were not fortunate enough to enjoy that program will have an opportunity to hear the Chorus at the same hall on the evenings of November 8 and 9.

Henry Hadley Returns From Japan

Gives His Impressions of the Orient

Dr. Henry Hadley, celebrated conductor, and Mrs. Hadley (Inez Barbour) have just returned from a prolonged stay in China and Japan. Dr. Hadley was invited to conduct the New Symphony Orchestra of Tokyo by Prince Tokugawa through the Viscount Konoye, who is the regular conductor. Mrs. Hadley was invited to sing throughout the Empire.

In a recent interview Dr. Hadley said he was amazed at the musical activities as he observed them in Japan, and that he found the members of the orchestra alert, skillful and always ready to give their utmost at rehearsals and concerts, and with a comprehension of Occidental music which to Dr. Hadley was nothing short of phenomenal. Their repertory includes Ravel, Scriabin, Stravinsky, and under Dr. Hadley's direction, they presented El Amor Brujo of de Falla, and Pini di Roma of Respighi. And they also pay full tribute to the classics.

After Dr. Hadley's first concert, which included Beethoven's Fifth Symphony, enthusiasm was at a high pitch and the Japan Advertiser said that such an amazingly beautiful performance of that work had never been heard in Tokyo—that it was Beethoven played in a magnificent manner. Every distinction and honor, social and professional, were heaped upon both Dr. and Mrs. Hadley, and they were given a special audience and tea by the House of Peers.

Prince Cuni, brother of the present Emperor, his wife, the Princess Cuni, and their suite attended Dr. Hadley's concerts and called upon him personally to express their appreciation of the concerts.

Asked as to the other events, Dr. Hadley spoke of a series of choral and symphony concerts under the sponsorship of the Im-

perial Academy. The large chorus of two hundred and fifty voices is comprised entirely of musical students of the Academy, and Mr. Hadley said:

"Never have I heard anywhere in the world such a beautiful, cultivated quality, such precision and nuance, such legato and at the same time such perfect intonation as these Japanese singers exhibited, and, mind you, they were singing Judas Maccabaeus in German!"

"Imagine my amazement at hearing such beautiful art, and in learning that their conductor is none other than Charles Lantrup, the young Danish conductor, who has been associated with the Imperial Academy these last four years, and also has conducted orchestras most successfully throughout Germany and Austria. He will certainly be heard more extensively all over the world, for I saw this young man at the head of his orchestra and I must say I have never encountered such a startling talent for conducting with such splendid musicianship. Young Lantrup will go very far."

"Then, too, Zimbalist gave five concerts on five consecutive nights while I was there. What city in America, or even Germany, could do that successfully?"

"Last, but not least, my wife, Inez Barbour, was kept as busy as she could possibly be traveling to Osaka, Sendai, Kyoto, for concerts, in addition to her concerts and broadcasting in Tokyo. She was acclaimed by both public and press, both agreeing that in addition to a singularly beautiful voice, she is the happy possessor of a most distinguished art and personality.

"With such seething activities, can you wonder that I say that Japan is bound to



DR. HENRY HADLEY AND INEZ BARBOUR HADLEY
after their first concert with the New Symphony Orchestra of Tokyo on September 24. Dr. Hadley appeared as guest conductor at six performances. It was the first time a foreign conductor was invited to direct this excellent orchestra, of which Viscount Konoye is the regular conductor.

be one of the foremost nations of the earth, musically?"

While in Peking Dr. Hadley was so impressed with the street cries that he decided to write a suite using them as a leit motif. Accordingly the numbers are Great Stone Man Street, Jade Street in Moonlight, Sweet Rain Street, Shoemaker Street, Sleeping Lotus, Rickshaw Boy 309—Ma Ben, and The Forbidden City. Dr. Hadley wrote the suite while he and Mrs. Hadley were spending the summer in the mountains of Japan, and dedicated it to Viscount Konoye.

It was first heard in the series of concerts in Tokyo and will be heard again with the

Manhattan Symphony, under Dr. Hadley's direction, and with the Chicago Symphony under the leadership of Frederick Stock.

It will be remembered that Henry Hadley is the first foreign guest ever to appear with the New Symphony of Tokyo, and they presented him with a large autographed photograph and Viscount Konoye presented Dr. Hadley with a very rare and precious sword of the Samurai.

When asked what language he used in addressing the orchestra, Dr. Hadley laughingly replied, "Some German, a bit of Italian, when excited—a few words of English, but I assure you—never in Japanese." V.

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Vienna's Season Opening Auspiciously Despite Political and Economic Troubles

Mme. Nijinska Reforming the Opera's Ballet—Krauss Heads the Vienna Philharmonic—
Maria Nemeth's Remarkable Tosca—Milstein, Also Some American Artists Score

VIENNA.—The musical season of 1930-31 surely opens under the most unfavorable auspices imaginable. The German elections, the Fascist coup d'état in Austria, the desperate economic crisis of Central Europe in general and of Austria in particular—all these, combined with the concentrated assault of the American and German talkie industry upon the pockets of the public, create a situation which the theatrical and the concert managers hardly know how to face.

Yet the situation is perhaps not so hopeless as it seems. The movie enthusiasm, temporarily intensified by the talkie sensation, has already begun to moderate and give way to a more critical and selective attitude in view of the miserable products which have been thrust upon us in late months. And even the worst political upheaval cannot more than temporarily quench the ineradicable responsiveness of the Viennese to the lure of theater and music.

While the front pages of our dailies burst forth with giant headlines on this or that political complication, the music page is still the favorite reading matter of the 100 per cent. Viennese. And in the innumerable cafés of the city the conversation concerns no less the "Nijinska crisis" at the Staatsoper and the Milstein triumph in the concert hall—the two events which stirred Vienna's musical public more than anything else during the last few weeks—than it does Hitler and Count Starhemberg.

ENTER LA NIJINSKA

The so-called Nijinska crisis soon turned out to be a most innocent affair. The renowned maîtresse de ballet, to whom Director Krauss entrusted the reform of the somewhat petrified ballet situation at the Staatsoper, arrived after prolonged negotiations and at once started her Herculean task. Much to the surprise of all (including herself) she encountered a troupe which, though ill employed in late years, is full of talent and—what is more—of enthusiasm for work. Once more, the innate Viennese artistic spirit (that legendary thing exists and always has existed) has given the lie to an equally innate Viennese tendency for knocking home talent.

PHILHARMONIC TURNS PROGRESSIVE

For the new season, Clemens Krauss has attained his second great goal: he has become director of the Vienna Philharmonic Orchestra, and now holds in his hand the

power of Vienna both in opera and concert. The Philharmonic concerts are completely sold out, and Krauss' programs for the season promise a stimulating influence on the life of the town. The revered but awed name of Schönberg himself appears on the programs of what was heretofore the conservative rock amid the mild revolutionary waves of Viennese concert life, the Philharmonic series.

Not for many seasons have the programs of our societies looked as promising and prosperous as this year. The Tonkünstler, long directed by lesser lights, have "picked up" considerably; for Bruno Walter will have three of their concerts, and Strauss, Abendroth and Knappertsbusch the others, while the soloists include such names as Milstein, Piatigorsky, Magda Tagliafero and Ely Ney. The Konzertverein, under Reichwein, has a particularly fine soloistic menu including Horowitz, Giesecking, Bachus and others of similar prominence. The Konzerthaus-Gesellschaft will make history by bringing Felix Weingartner, Vienna's disgruntled favorite, back for one concert, with Walter and Klenau dividing the others between them. The Gesellschaft der Musikfreunde again relies on Robert Heger for the majority of its concerts.

MARIA NEMETH'S TOSCA

The Staatsoper, still and ever the center and life of Vienna's musical existence, is buzzing with rehearsals for the first novelty of the season, Schwanda the Bagpiper Player. Meanwhile the current repertoire is not being neglected. Clemens Krauss has the principle, praiseworthy and new to Vienna, of "brushing it up" continually, and of giving his singers a chance at new roles.

Thus Maria Nemeth, our Hungarian diva of the brilliant high register, was given an opportunity with a role new to her, Puccini's Tosca. Her Tosca had all the qualities which this singer has carried into every new creation of hers. It is naturally impressive, and free from the mannerisms and originalities "à tout prix" which other singers have sometimes, rather violently, applied to it. Above all, this Tosca is not a blatant cinema heroine, rather an Italian lady and operatic singer of manners and a distinction. Thus it is plausible that she should be received at court. Mme. Nemeth's impersonation was touching rather than explosive, and in the famous aria she shunned

all sensational bywork which mars rather than enhances the charm of a beautifully sung prayer. Her voice triumphed in cantilenas no less than in the thrilling top notes which are her surest asset. Her success was great, both with public and press.

MILSTEIN RETURNS

It was Nathan Milstein, the sensational Russian violinist, who finished the last season at Vienna with a flourish. Therefore it seemed quite logical that he should reopen the new one, in the words of a prominent critic, as "shining star on the dark heaven of the new season." Milstein played the Goldmark Concerto at the Goldmark Centenary Concert on the Philharmonic Orchestra under Klemens Krauss. Again quoting a critic—Dr. Korngold—"he played it for the first time, and for the first time we heard it in all its splendor." Milstein had a veritable triumph, and a bigger one still at his recital which followed.

JOACHIM'S HEIR

A notable success was that of Adila Fachiri. She played for the first time with orchestra, Robert Heger conducting, and gave Bach's E major concerto, Respighi's Concerto Gregoriano, and the Beethoven concerto. I have rarely heard the second movement of the Beethoven played with the repose and lovely singing tone which the temperamental Hungarian artist drew from Josef Joachim's old and precious violin.

To complete the violinistic avalanche of the first week of the musical season, Wolf, the one-time Viennese Wunderkind, now frankly announcing his family name of Schneiderhan, appeared with orchestra, accomplishing the endurance feat of playing three big concertos, including the Beethoven.

PRO ARTE QUARTET WINS

The Pro Arte Quartet, that brilliant ensemble from Brussels, came back after their great success of last season and faced an audience which, though much more numerous than before, was yet too small to do full justice to the merits of these four great



MARIA NEMETH AS TOSCA,
brilliant Vienna prima donna's latest creation.

artists. Bartok's third quartet, Stravinsky's quartet and Cesar Franck's quintet (with Annie Bock Walters, the excellent Viennese pianist) were marvellously played.

AMERICANS

The very first concerts of the season were given by Americans. First came Marjorie Meyer, soprano, who sang German songs with a finish, style and taste rarely found even with her German sisters today. Next Wheeler Beckett, composer-conductor from California, who led the Vienna Symphony Orchestra and achieved the notable feat of attracting far more than passing attention for his sincere and convincing performance of Franck's D minor Symphony and Debussy's Afternoon of a Faun. Beckett's own Cinderella Overture and two movements from his choral cantata, The Mystic Trumpeter (Margaret Halstead sang the solo with a lovely soprano voice and in finished style) were much liked and much applauded.

Another American, Sidney Sukoening, in his recital showed himself a technically finished and musical pianist, and won success also as a composer. PAUL BECHERT.

Vancouver Reorganizes Symphony Society

Allard de Ridder Welcomed as Conductor at First Concert

VANCOUVER, B. C.—After a silence of ten years, the reorganized Vancouver Symphony Society (seventy musicians), under the baton of its brilliant conductor, Allard



ALLARD DE RIDDER,
conductor of the Vancouver Symphony
Orchestra

de Ridder, impressed 3,000 music lovers in the New Orpheum Theatre, on October 5th, with its worth to the cultural future of this metropolitan city. It is ten years since our people have had the privilege of hearing the Symphony Society under the baton of the late Henry Green. Since then much uphill work has been done by a number of

well-known music patrons and lovers. The reappearance of this orchestral organization is the result of these unceasing efforts and the Society is to be congratulated for its well earned success. The program consisted of the Beethoven Fifth Symphony, Prelude to Lohengrin (Wagner), Overture to Weber's Oberon, concluding with Chabrier's rhythmic and colorful Espana. Beauty of tone and good balance prevailed generally, while unanimity of bowing, phrasing and rhythm were well ordered. Attention to detail and the artistic rendering of music for "music's sake," were points in the favor of Mr. de Ridder. The assisting soloist was Ursula Malkin, pianist, who played Beethoven's Concerto in G, No. 4, with technical skill and musical instinct, showing a carefully thought out performance.

The Royal Russian Chorus, under the competent direction of Princess Agnieszka Slaviansky, was heard in three remarkable concerts. The assisting artist was Jacqueline Rosal, soprano, her accompanist being Eileen Dunbleton.

Marion Copp, Canadian contralto, resident in Vancouver, has been engaged by the Seattle Symphony Orchestra to sing Delilah in a concert performance of Saint-Saëns' Samson and Delilah, under the baton of Karl Kreuger.

Holroyd Pauli presented his gifted young violin student, Douglas Stewart, A.T.C.M., in a thoroughly musical and noteworthy program. He was fortunate in the artistic assistance of Jessie McLeod at the piano.

Sidney Adamson has returned from a three months' tour of Europe.

The Vancouver Woman's Musical Club is bringing many prominent artists this season. The Philharmonic Club, Bach Choir and many other of the well-known organizations are busy rehearsing for the season's activities. Lily Laverock has included Kreisler, Paderewski and others on her recital list. Altogether, things musically appear to be very good.

The British Columbia Music Teachers' Federation, Mrs. Walter Coulthard, president, which has done such good work in gaining the music credits in the new four year High School Course, is active throughout the city in creating and stimulating the love of good music.

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EMMA OTERO SINGS COLORATURA SONGS IN IMPROVED STYLE

By LEONARD LIEBLING.

Several seasons ago a very young and pretty Cuban soprano, Emma Otero, made her debut in New York and revealed a voice of unusually appealing quality, a fetching and temperamental style in delivery, and a surprising degree of facility in the performance of coloratura song...

Last night Miss Otero made her reappearance at Carnegie Hall in recital, and those who remembered her colorful debut here were justifiably curious as to the measure of improvement she would reveal after her further studies in vocal art.

Miss Otero is still young, still personally attractive, and she exploited herself last evening in the "Una Voce Poco Fa" aria from Rossini's "Barber of Seville"; four shorter numbers by the same composer; the "Shadow Song" from Meyerbeer's "Dinorah," songs by Serrano, Roig, and La Forge, and the waltz, "Stories of the Vienna Woods," by Strauss-La Forge.

Progress is evident in the present performances of the Cuban soprano. She retains the sweet, silvery timbre of her tones. Her singing organ is delightfully fresh and youthful, and if not voluminous (which is hardly necessary in florid music), it has more than sufficient singing power. Miss Otero's coloratura is rapid, even, correct, and frequently brilliant. Her staccatos are especially facile and courageous. Best of all, however, there is real warmth in the Otero voice and its owner puts simple and sincere feeling into her delivery of lyrical measures.

The ease with which trills and rapid passages flow from the throat of this singer, and a certain "baby" quality which her tones assume at times, remind one strongly of that one reigning coloratura queen, Mme. Tetrazzini.

Miss Otero's stage-demeanor is modest and dignified, and her personality radiates charm. She scored a big and well-deserved success.

Frank La Forge was the reliable and stimulative piano accompanist.

—New York American.

The Cuban coloratura soprano, Emma Otero, who made her New York debut last season, appeared again last night at Carnegie Hall. She sang the big aria "Una Voce poco fa" from Rossini's Barber of Seville and four more arias by the same composer; the Shadow Song from Meyerbeer's "Dinorah"; songs by Serrano, Roig and Frank La Forge, who was the expert accompanist of the evening.

The young singer possesses a noteworthy technical equipment, as exemplified in a remarkable staccato, which retain their sparkle in the highest registers, powerfully and accurately executed coloratura passages and perfect breath control...

She was at her best in the Rossini arias, which present any number of technical difficulties. She has much natural charm, great verve in delivery and a sure sense of the effective. The Tarantella was given with impulsive momentum, perfect

mastery of the exposed tones and brilliant tone coloring. She was enthusiastically applauded and many encores were demanded and given.—New York Staats-Zeitung.

Emma Otero, Cuban coloratura soprano, gave a recital at Carnegie Hall last night, before an audience which included a generous representation of members of the local colony stemming from her native isle. High officials from Havana and numerous Metropolitan stars of the first magnitude turned out for the event, attesting to the interest Miss Otero had aroused by her previous appearances here. The first of these occurred, two seasons back, at a Baltimore morning musical. It was followed up by another, a year ago, in the same auditorium where the singer was heard yesterday.

Miss Otero, some four years since, happened accidentally to be brought to Benito Gigli's attention when the tenor was visiting Cuba. Impressed by her talents, he advised her to come to New York to complete her studies, which she did, under the special patronage of President Machado. The loyal Mr. Gigli, it may be remarked, was in last night's assemblage.

At her debut, Miss Otero had sung the aria, "Una voce poco fa," from Rossini's "Barber of Seville" and the "Shadow Song" from Meyerbeer's "Dinorah," which formed the chief numbers on her program yesterday evening. In them, she again disclosed the agility and accuracy of her light voice. A refined sense of phrasing was to her credit, and she showed equal proficiency in smooth legato or crisp staccato work.—New York Evening World.

Miss Otero has made much progress in her art and has acquired a considerable measure of artistic poise. Her tones are more securely placed, her scale is more even, and her delivery has improved in the direction of simplicity and suavity. Her singing of the Meyerbeer number revealed some temperament and some command of expression.

Her coloratura last evening was swift and brilliant. She was surprisingly good in ascending chromatics, while her staccato had incisiveness and general accuracy. She is a promising young singer who will undoubtedly accomplish much with her light and vibrant voice and her spirit. In songs calling for dash and elan she was quite delightful. Her audience gave her plenty of applause and her friends presented gardens of flowers.

—New York Sun.

EMMA OTERO HAILED AT CARNEGIE HALL

Coloratura Soprano Delights a Large and Appreciative Audience — Frank La Forge at Piano

Miss Otero made her debut in this city as a solo recitalist last year before a distinguished audience that included high officials of the Cuban and local governments, and many of the friends she made on that occasion were present to hear her again. She was "discovered" by Gigli, at whose advice she came to New York to study several years ago, and she appeared two years ago in one of the Hotel Biltmore morning musical programs.

Last night Miss Otero again delighted her audience with her knowledge of coloratura singing. In the course of a year she has gained considerably in poise, while retaining the clear-cut phrasing and freshness of delivery that marked her singing at her last appearance.—New York Times.

HEAR EMMA OTERO, YOUNG CUBAN, IN OPERA AIRS

By IRVING WEIL.

One of the things that gives the professional concertgoer's job a special tang is discovering new talent when it is new and then watching it grow into flower. Something less than two years ago we happened to be present at the debut of Emma Otero and we found that she had the makings of a real singer. Last night, at Carnegie Hall, we listened to her once more and found that she had become one.

She is a young Cuban, now only about 20, who has matured astonishingly in the art of singing. She quite captivated her large audience last night, and, as a fact, did so many things so well that the enthusiasm she aroused was readily comprehensible.

Miss Otero started out on her career as a coloratura soprano, and she still makes the singing of ornamented song her principal business. When we first heard her, her voice, it seemed to us, was more genuinely of the pure lyric type, and it was interesting to note last night that her growth had been chiefly in this direction.

This is not to say that she has not also greatly improved otherwise. Her singing of florid song now has remarkable facility. Her voice in this respect has become more agile and more certain. But it was her delivery of pure legato phrases, her handling of unadorned melody, that to us seemed to be her most striking achievement.

In the recitative to the "Shadow Song" from Meyerbeer's "Dinorah," in portions of some old songs of Rossini (which we have not heard on the concert stage in probably twenty years) in every purely lyric moment indeed, her voice had taken on a lovely limpid quality and a new color capable of true pathetic appeal.

Miss Otero is now a singer of accomplishment, instead of mere promise. Frank La Forge played her accompaniments in his customary expert fashion.

—New York Evening Journal.

WASHINGTON

OTERO A CHARMING COLORATURA

It is hard to believe that a young and comparatively inexperienced singer could materially improve her voice in two months. But that is what Emma Otero seems to have done since she sang at a morning musical here in December. Granted even that she was in better voice at Poli's yesterday, there still was an added depth and warmth to her voice that was absent at the earlier concert.

Otero is lovely. Pretty as a picture, her singing yesterday was just as charming

as her face. Honestly girlish, her personality makes a great hit, even before she has sung. And her coloratura voice is a lovely, clear thing, stronger than you'd ever suspect in a young person, yet not strident, as you might fear. It would seem pretty safe to say that she is the finest coloratura discovery since Galli-Curci. She may not be as agile with her vocal stunts as Talley was—she was yesterday—but her voice is certainly warmer, and it seems she should go far because of a native emotion and acting ability evidenced even now.

The former criticism of her middle register tones as metallic and depthless is not necessary with regard to yesterday's concert.

Frank La Forge, at the piano, was the best possible accompanist, following the singer closely and sympathetically. His playing was beautiful, and his two songs, sung by the little Otero, were perhaps her best offerings musically. The *Pastorale*, dedicated to her, was thoroughly fitting.

—The Washington (D. C.) Daily News.

A young and charming Cuban singer appeared in recital at Poli's Theater yesterday afternoon—Emma Otero, protégé of the President of Cuba. She made her debut here earlier this season in a joint morning program. Yesterday was her first full "solo" recital in the Capital. This singer has a beautiful voice of definite coloratura quality, and she has a lovely trill. She sings naturally and with evident sense of tone values.

Since she was heard here earlier Miss Otero has improved decidedly, giving a soft approach to her brilliant climax notes and then swelling on them in true bel canto fashion. She gives one the impression that within a few years she will dominate her particular field and the laurels that Galli Curci so recently put in moth balls and which Marion Talley turned her back on when she took to raising chickens on her farm may find a gifted wearer in the person of this pretty and vivacious singer.

Miss Otero has, in addition to all the qualifications for a successful coloratura, also a very definite sense of the dramatic and the ability to put real feeling into her singing. Moreover, she enjoys it so much that her audience cannot help but sustain a close interest and show appreciation of her efforts. She was forced to give encores after every group and a couple at the end of the program.

Frank La Forge, the American composer-pianist, who is rapidly becoming best known as coach for many famous singers, was Miss Otero's skillful accompanist. He also appeared on the program as composer, Miss Otero singing a song new to Washington, "Pastorale," which Mr. La Forge dedicated to her, as well as his more familiar "Song of the Open." The composer certainly took advantage of all the possibilities of the little Cuban's best qualities in writing this *pastorale*, which requires skillful use of the pyrotechnics of coloratura. It is a lovely song.

The singer also appeared to advantage in the "Shadow Song," from "Dinorah," and "Una Voce poco fa," from the "Barber of Seville," by Rossini. Her Latin blood came to the fore in the glib phrases of Giannini's arrangement of "Ohie Meneche," and the Alpen *pastorale* of Rossini was one of her finest numbers. She gave special artistry to Donaudy's "Ah, Mai

"It has been many a long day since we have heard such beautiful, velvety tones projected with such superb ease." —Milwaukee Sentinel

"At her debut we found she had the makings of a real singer we listened to her once more and found that she had become one."

—New York Evening Journal

Non Cessate" and also to her final listed selection, the recitative and aria, "O Luce di Questi Anima."

—Washington (D. C.) Evening Star.

The essence of Latin beauty was dainty Emma Otero, Cuban coloratura soprano, who charmed the large audience that gathered in Poli's Theater yesterday afternoon for her second concert this season. It may be recalled Señorita Otero made her Washington debut during the month of January.

To say the lovely singer won her listeners is to be mild. There were exclamations of rapture even as the crowds issued from the playhouse. It must have been a particular moment of pride for Ambassador Ferrara from Cuba, who was host to a party which occupied the Presidential box, for Washington heartily displayed a welcome to this fair one from his land.

Señorita Otero possesses a voice of remarkable sweetness. Her ability to surmount heights and conquer most intricate vocal tests disclosed a technique of rarity. Her singing was marked with the sincerity of youth, and her heart spoke through her voice.

A program that was excellently chosen to display her accomplishments might have struck some listeners unfavorably for its constancy. Each number offered the singer those cherished measures in which to display how near the human voice can resemble the lark.

Donaudy's "Ah, Mai Non Cessate" and Rossini's "Pastorella Della Alpi" were two selections from the second group which were received with marked enthusiasm. "Marinella" by Serrano and "Pastorale" by La Forge were other numbers which might be called the high lights of the program.

—The Washington (D. C.) Times.

MILWAUKEE CUBAN SINGER ACCLAIMED BY LARGE CROWD

*Tones Are Projected With
Superb Ease.*

La Belle Otero, all the way from Cuba, solved quite satisfactorily Tuesday night the problem of where the next coloratura prima donna is to come from, by winning a triumphant success under the auspices of the Civic Concert association, in its final concert of the season.

There was a big crowd in the Auditorium, and much speculation as to what manner of singer we were to hear, for the little signorita is only 19 and this was her first appearance in the middle west. There need not be any further uncertainty, however, for it has been many a long day since we have heard such beautiful, velvety tones projected with such superb ease as were those that floated over the hall Tuesday night.

Superlative Singers Few.

One hears all sorts of singers nowadays, superlative, good, almost good and pretty bad, but the first named can be counted on the fingers of one hand, and it looks as though we will have to commence on the other five digits in order to include Emma Otero.

Beniamino Gigli made no mistake when he confided to the President of Cuba that he had found a voice that should be given all the training possible. Whereupon the good president, glad to help bring fame to his little compatriot, immediately took steps to see that the best obtainable training was given to Otero, who has profited by it in a way that already has placed her in the class of Sembrich, Tetrazzini and Galli-Curci, with the added advantage of being only 19.

Praise for All Songs

The voice is of exquisite timbre, of great range, the brilliancy of the technique being faultless not only in the highly ornamented passages, but in a very lovely and steady middle voice legato. She has fine dramatic feeling, too, which was evidenced in the songs of her own country which she gave as encores, and in La Forge's beautiful "Song of the Open." The young singer shows the utmost discretion, too, for in that big hall it would be easy to force her voice which, although it carries, perfectly, is not large. But never was there even a suggestion of strain, except once when a high note in altissimo was caught right in the cen-

ter, for one of the outstanding qualities of Otero's singing is its absolute center of pitch.

In the most amazingly difficult cadenzas, such as that in the "Shadow Song" where there are innumerable measures of intervals sung unaccompanied, she returned to the key perfectly in tune, and anyone who has ever tried it knows how difficult that is even for the most highly trained voice. Her staccato singing is equal to the best, and her breath control so perfect as to be imperceptible.

The audience warmed to her from the first and by the time the program was over, having heard many extras, it surged up front begging for more, until the little singer sat down at the piano and played

her own accompaniments while she sang those haunting songs of Cuba, which it is her desire to make famous.

Accompanist Is Sympathetic

Otero is a beautiful girl, with charm of manner and a way with her that be-speaks success; she has accomplished all that can be had for in the brilliancy of coloratura singing, and it is quite safe to predict that the next few years will find her also a splendid singer, for she is not apt to strain that lovely voice, so finely is it poised. It would be a joy to hear her in a theater where her mobile, expressive face could be seen, and the finer lights and shadows of her song more distinctly heard.

—Milwaukee Sentinel.

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"It would seem pretty safe to say that she is the finest coloratura discovery since Galli-Curci." —Washington Daily News



Berlin Season Opens Vigorously Despite Financial Depression

Opera by Young Roselius Fails to Please—Donizetti and Rossini Revivals—Stiedry Scores When Furtwängler Refuses to Conduct—Spalding Plays Under Dr. Muck
—Other Americans Win Success

BERLIN.—The Berlin season opened vigorously with all its three opera houses again in full swing. A novelty came right at the start, namely an opera entitled *Doge and Dogarella* by a young and hitherto unknown composer, Ludwig Roselius. Though performed with success in a number of provincial opera houses, the work failed to meet the demands of the Berlin critics.

L'ELISIR D'AMORE REVIVED

The State opera has revived Donizetti's *L'Elisir d'Amore*, not heard in Berlin for many years. Its nature and its style were well understood by all the participating artists, and a performance of rare excellence was the result. Erich Kleiber, who is now in New York, conducted.

ROSSINI'S BARBER IN MODERN CLOTHES

The same praise cannot be accorded the new scenery shown for the first time in the performance of Rossini's *Barber of Seville* at the Kroll Opera. The merry barber, together with old Dr. Bartolo, Rosina, Basilio and Count Almaviva had put on the dress of 1930, and the scenery presented wretched-looking little modern houses, as they may be seen in any provincial town in Europe. Nevertheless the performance was amusing, thanks to Rossini's merry music and to the good humor, the funny pranks, the good singing of the participants. Ivo Golland played the part of the barber, while Eduard Kandl's inexhaustible fund of parodic humor made him the central figure of the production. Irene Eisinger, a young singer little known so far, made a considerable advance towards celebrity by the charming manner in which she sang and acted the part of Rosina. Fritz Zweig conducted with his usual excellent musicianship.

FURTWÄNGLER WANTS MORE REHEARSALS

In the Municipal Opera Wagner's *Walküre* came out in a new scenic garb and with a first-rate cast. Furtwängler, who had chosen this *Walküre* performance, refused to go through with it, owing to an insufficient number of rehearsals accorded to him. Furtwängler's place at the conductor's desk was taken by Dr. Fritz Stiedry, and thus Stiedry found a long-desired opportunity of showing his artistic powers, after a long interval, in a really weighty, important task. His success was considerable. His conducting was imbued with strong rhythmical, dramatic, emotional impulses and the energy and intellectual authority of his work were striking.

A galaxy of singers on the stage made this performance memorable. The parts of Brünnhilde, Sieglinde and Fricka were sung by three artists of international reputation, Frida Leider, Maria Müller and Sigrid Onegin. Frida Leider was magnificent in every respect, her Brünnhilde was unsurpassable in characteristic attitude, in the rare combination of heroic splendor and womanly tenderness; and her singing no less admirable in its display of vocal power, noble tone and emotional expressiveness. Maria Müller's Sieglinde was hardly less remarkable for dramatic power and vocal excellence, and Sigrid Onegin made the usually tiresome part of Fricka highly interesting by her striking, characteristic appearance no less than her wonderful singing.

The men were fully worthy of their eminent female partners. Karl Martin Oehman sang the part of Siegmund, showing vocal attainments of a very high grade. Alexander Kipnis, as Hunding, gave a striking interpretation of the sinister warrior, and Bockelmann's Wotan was a marvel of dignity, in power fully equal to even the strongest orchestral outbursts. Gustav Vargo's new scenic effects kept aloof from every experi-

mental tendency and hardly invite critical remarks in their plain directness.

FINANCIAL DEPRESSION REACTS ON CONCERT SEASON

The concert season commenced rather late and sparingly this year, owing to the severe financial depression. Few concerts of importance were heard until the second week of October. Furtwängler and the Philharmonic Orchestra, both in splendid form, have presented their first program. A most beautifully played performance of Beethoven's second symphony formed the first part of the program, and a magnificent reading of Richard Strauss' *Sinfonia Domestica* closed the concert. As an intermezzo Maria Müller sang five of Gustav Mahler's orchestral songs, fully exhausting the lyric beauties of this music.

Oscar Fried, a conductor who in his native city of Berlin is heard much less frequently than in foreign countries, has announced several orchestral concerts, the first of which recently took place. The program consisted of Haydn's oratorio, *The Seasons*.

The very efficient Kittel chorus and the Philharmonic Orchestra responded excellently, whereas the solo singers were rather mediocre, with the exception of Hermann Schey, one of Germany's best lieder singers and oratorio baritones. Fried, who is best known as a conductor of modern music, scored a decided success.

BACH AS HE REALLY IS

Michael Taube has made a specialty of the chamber orchestra, and his concerts are classed among the few in a Berlin season of real artistic and cultural distinction. The first program was devoted exclusively to Bach, and embraced the famous suite in D major, the violin concerto in E major, the concerto for two pianos in C major, and a cantata. All these pieces sound considerably different when played and sung by a very small orchestra and chorus.

Taube shows us how Bach himself, with his limited means, probably heard his own works; what is lost in power and breadth of effect is gained in clearness of part uniting in tonal balance, and often in expressiveness and true Bach spirit. The violin concerto was excellently played by Professor Max Strub, concertmaster of Klempner's orchestra at the Kroll Opera. A particularly interesting number was the concerto for two pianos, played on two clavichins by Alice Ehlers and Gertrud Wertheim.

Alice Ehlers, one of Wanda Landowska's best former pupils, has now attained master rank herself and is recognized in Europe as one of the most prominent exponents of the old clavichin. The New York public will soon have a chance of hearing her exquisite art, as she has been invited to give a series of historical concerts by the music department of Columbia University.

RESTORING BEETHOVEN'S VIOLIN CONCERTO TO ORIGINAL FORM

Otto Klempner too, has started the new series of his symphony concerts. The pro-

grams are rather more conservative this season than was Klempner's tendency in former years. The first program, made up entirely of Beethoven, contained the third *Leonora* Overture, the *Eroica*, and the violin concerto. Everything was played with exquisite clearness, with that power and energy, that absence of too manifest lyric expressiveness characteristic of Klempner's conducting.

Joseph Wolfsthal played the violin concerto in the smoothest and technically most finished manner conceivable.

SPALDING PLAYS UNDER DR. MUCK

Dr. Karl Muck, veteran conductor, came to Berlin again with his Hamburg Philharmonic orchestra. His concert was a remarkable event. As sole symphonic number he had chosen Bruckner's seventh symphony, the same symphony which some forty years ago had been introduced to Berlin for the first time by young Dr. Muck, at that time already an accomplished conductor, who had just been appointed Hofkapellmeister at the Royal Opera in Berlin.

This symphony contains the magnificent funeral music, written by Bruckner at the news of Richard Wagner's death. It received a well-nigh perfect and most convincing performance. Albert Spalding, the well-known and well-liked American violinist, gave a technically finished, eminently musical reading of the Beethoven concerto.

JEANNETTE VREELAND SCORES

A number of concerts given by American artists have taken place. Among the song recitals the one given by Jeannette Vreeland from New York was especially remarkable. The American soprano, entirely unknown in Berlin, has at once gained a considerable reputation, and is regarded as one

of the most gifted and promising American singers ever heard here. She possesses an uncommonly beautiful voice cultivated to a very high degree of technical excellence. Moreover, Mme. Vreeland is a genuine musician, a soulful and impressive interpreter of lyric art.

SYLVIA LENT PLAYS BLOCH SONATA

Sylvia Lent, American violinist, is well remembered in Berlin from her concerts of former years, showed her best form in recital. She possesses a reliable and polished technic, plays with beautiful, pure intonation, capturing grace and has a musicianly, interesting style. A Mozart concerto and Ernest Bloch's difficult and rarely heard violin sonata were the weightiest numbers of her program. She was well supported at the piano by the ever reliable Michael Rauheisen.

GRACE LESLIE IN BERLIN DEBUT

Rauheisen also assisted the young American singer Grace Leslie, whose Berlin debut was remarkably successful. Her agreeable and well cultivated mezzo-soprano is supplemented by a vivid temperament, a natural feeling for the lyric expression of poetry put into music.

Guy Marriner, a young Australian pianist, manifested sound technical training, considerable proficiency and a fair fund of musical feeling in his two recitals, which also showed a good knowledge of pianistic literature in various directions.

Joseph Schuster, the successor of Piatigorsky at the first cello desk of the Berlin Philharmonic Orchestra, gave a recital in conjunction with the excellent pianist Arpad Sandor. Schuster is an accomplished virtuoso, mastering his instrument fully in every respect.

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Adolfo Betti's Recent European Experiences

Tells of First Visit to Bayreuth, and the Genius of Toscanini

Adolfo Betti, formerly of the Flonzaley Quartet, arrived recently on the SS. Paris after a summer of real relaxation and pleasure. For twenty-five years, during the existence of the famous quartet, Mr. Betti had little time for recreation. Concerts took him all over the world. The end of one tour marked the beginning of another.

Now that the quartet is disbanded and its various members are pursuing their activities in different localities, Mr. Betti is spending the winters in New York, hearing the musical events he was obliged to forego while he was concertizing, editing publications for his publishers, and doing a limited amount of teaching, although each winter he is besieged by countless students. The summers he spends at his villa in Italy, renewing acquaintance with his mother and getting settled the things he has collected the world over. Last summer, between motorizing through Italy with his mother, Mr. Betti found time for other interesting experiences.

"Yes," Mr. Betti told a MUSICAL COURIER representative, "I had quite an interesting vacation. Exciting experiences? Oh, plenty of them. Musically, the Toscanini concerts in Italy and the opening of the Wagnerian Festival at Bayreuth topped everything. So much has been said about the great maestro that I shall refrain from long comments, as my tribute would add nothing. Besides one can no more explain Toscanini's genius than he could disclose the beauty of the Grand Canyon—one a phenomenon of nature, the other a phenomenon of art. What impressed me the most in Italy was the popular success of the maestro. He was acclaimed like a popular hero. And yet his art is so essentially aristocratic! Yet again the greatest characteristics of his interpretation are, perhaps, sincerity and simplicity, and there I think lies the secret of his appeal to the masses.

"In Bayreuth, of course, everything was different: performers, public, general atmosphere. Yet the excellence of the performances remained, and the enthusiasm of the audiences was the same—a sure sign of the universality of Toscanini's art. Incidentally, it was my first pilgrimage to the Wagnerian Mecca, and it proved inspiring beyond expression.

"Did I have any real rest? Yes, while in

Germany I visited, or rather revisited, Munich and Nürnberg, which, as you know, is a pure gem of old architecture. I went also for the first time to Rothenburg, a quaint, little medieval village, still untouched by modern life, which was a revelation to me. Going back to Italy, I made an extensive tour of the Dolomites—a region of superlative natural beauties.

"My work? Well, it was chiefly confined to preparing editions of old compositions and teaching among my pupils. I had a young cellist whom I instructed in ensemble and interpretation and who, I believe, is going to make a sensational debut in a couple of years.

"Any other interesting experiences? Yes, before leaving Italy I attended the performances of *La Bohème* given by the *Carro di Tespi* at Torre del Lago. Torre del Lago, as you know, is the little village of fishermen on the lake of Massaciuccoli, near Viareggio, where Puccini spent the greatest part of his life. The *Carro di Tespi* (*The Thespian Car*) is a sort of an ambulatory theater, a theater on wheels, which of late made a tour of Italy giving dramatic and

operatic performances in different cities. The first operatic performance took place at Torre del Lago, where *La Bohème* was given just in front of the Puccini home, the stage being built on the lake. It was an interesting occurrence, and the performance, led by Mascagni, was excellent, although the balance between the orchestra and the singers was not always satisfactory.

"In the afternoon, I paid a long visit to the house of the maestro, which has been kept untouched since his death. Everything is there in the old place, including the letters on the desk that await a reply that will never come, the trophies and paraphernalia of the hunting room (hunting was the maestro's great hobby), the manuscripts and sketches of all sorts (musical and political) piled up on the great table in the studio. A gloomy afternoon it was for me as it brought back many memories of pleasant hours spent there in the company of the maestro while he was discussing artistic plans, or playing a few excerpts from an opera just in process of creation. And, as I sat down in the large, modestly furnished studio facing the lake, where most of Puccini's gentle heroines that the world admires came to life, I felt inexpressibly sad.

"But of this as well as of other musical memories I shall speak at length some other time. For today I just want to say that I am glad to be back and that I am looking



ADOLFO BETTI

returning to New York on the SS. Paris forward with keen anticipation to a very active winter here."

V.

a goal which will eventually be denied them? And, as a result, will America be dependent on foreign talent for the future personnel of its celebrated orchestras?

So much for the pessimistic side of the controversy. On the optimistic side Mr. Weber has the following to say:

"However, there are a few bright rays on the dark horizon of our culture. I have observed recently that people are tiring of dead music in the theatre. They are weary of the soulless quality of the machine. I have seen people walk out on musical features. That is why the comedy talking picture is more popular today than the musical one.

"American symphony orchestras are threatened by the widespread epidemic of canned music. Symphony orchestras depend to a certain extent on theatre orchestras for their personnel, and if the latter are permanently put out of existence, they will be unable to secure recruits. Our symphony orchestras are national institutions and their passing would spell a terrible loss to this country. Our leading orchestras include the New York Philharmonic, the Philadelphia Symphony, and those of St. Louis, Minneapolis, Chicago, Cincinnati, Cleveland, San Francisco, Los Angeles and Detroit; they cannot be surpassed anywhere in the world.

"Extinction of these world-famous orchestras would be a tragedy, but this is what they face if mechanical music continues to prevail. Professional musicians are responsible for the art of music, but if their services are no longer required there will be no incentive for them to cultivate their talent.

"It requires long years of patience, inspiration, ambition, to pursue a musical career. Our youth will spurn the hard road to achievement in the musical field if it continues to see musical machines take the place of talented musicians. Why strive to reach

"Besides, so many neurologists and psychologists have come out with statements in the past year or two regarding the dangers of noise and mechanical devices that people are beginning to realize that their nervous systems are paying the penalty for our so-called 'progress' in this mechanical age. Living in close proximity to one another in big apartment buildings in all our large cities, where the neighbors' radios destroy their sleep and tranquility, they want to escape from the mechanical pest during their hours of relaxation. They don't want to pay at the theatre for the very nuisance which they are trying to escape by going out.

"There is much truth in the old saying 'Give a man enough rope and he will hang himself.' It can also be paraphrased to fit the present situation as to canned music."

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Romance Cannot Thrive in a Robot Age

Joseph N. Weber, President of A. F. of M., Talks on Anti-Cultural Effect of Canned Music

"Romance cannot thrive in a Robot Age. It must have the proper environment, setting and accessories to flourish and achieve fulfillment. Unless music is restored to life romance will to a great extent perish." These are the sapient words of Joseph N. Weber, president of the American Federation of Musicians. Mr. Weber maintains that there is a kinship between music and romance which cannot be rent asunder without injuring both.

The American Federation has been waging a cultural war on canned music and has, up to the present time, enrolled several million music lovers of this country in a Music Defense League, protesting against the killing of the art by mechanics.

"Living music soothes frayed nerves, and its lovely emotional quality invites romance," says Mr. Weber.

Formerly people not only enjoyed good music in their homes, but they found it at the theatre, where splendid orchestras took them out of the prosaic atmosphere of everyday life, and put them in the mood for weaving dreams. Talented musicians gave forth their own dreams in harmonious and rhythmic sound. But today a machine supplants the musician. The artist and his genius and his career have been tossed into the discard. It is estimated that salaries paid theatre musicians have been cut nearly \$25,000,000 a year, since one-half of the musicians formerly employed in theatres lost their jobs.

"Defenders of the canned variety of music will argue that it, too, can arouse the emotions, but this is a fallacious argument. Living music and living music only has the power to stir the soul of a listener. Where is the person who has not at one time or another in his life been moved by the warm quality of a living singer's voice pouring out his heart in a serenade? Who is there who can honestly say he has not experienced a genuine feeling of compassion when listening to Caruso sing Pagliacci?

"Canned music advocates claim that there is a large number of musicians now employed in the sound studios in New York and on the coast, to supply us with living music, but this is not so. There are only about 150 of them working part-time, and each record they make is multiplied from 17,000 to 20,000 times for country-wide distribution. This brand of music that millions of people hear simultaneously, with not a single different note to touch responsive chords in different people, certainly has not the power to evoke individual sentiments.

"Who wants wholesale mechanical music in place of the real live art? People are becoming satiated with mechanics. They want surcease from it, and at least ought to get it in the realm of music and through romance. Today romance has almost passed out of existence along with living music. Romance must have a background, a setting. If living music is to be also gone, a mechanical substitute cannot take its place.

"Young people of today cannot respond to a musical robot. What if he does clink and rattle out his woe? Who cares? As a result, our young people are emotion-starved. They are becoming as matter-of-fact, as practical, as devoid of sentiment as the age in which they live.

"All of us lose culturally by this mechanization of a great art, and in this respect we face decadence. Continentals, who have a well developed aesthetic sense, object violently to mechanical music in the theatre, and they are amazed at what they think is the indifference of Americans to their loss.

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Lehmann and Althouse Star in Walkuere at Chicago Opera

La Forza, Jewels of the Madonna, Manon and Tannhauser With Fine Casts Complete Superb Week of Opera

DIE WALKUERE, OCTOBER 28

CHICAGO.—The second night at the opera is generally looked upon as an off-night. Not so this season, when Wagner's Walkuere was presented with a star cast, introducing for the first time to an American audience Lotte Lehmann and Hans Hermann Nissen, Paul Althouse making his debut with our company, the popular Frida Leider in her first appearance of the season, and to top it all, Egon Pollak reappearing at the conductor's desk. All those artists contributed in presenting the opera in a manner that may have been equalled in the past, but not surpassed. They say that the days of the giants of opera are gone by. This is erroneous, as the giants of yesterday have been well replaced by those of today, if we take as a criterion such singers and conductor as those above mentioned.

We had heard a great deal concerning Lotte Lehmann long before her appearance here, but in all cases we take with a grain of salt enthusiastic reports. In her case, however, all that has been said was mild in comparison to what we heard. Her Sieglinde is perfection itself—perfection of voice and of action. A woman of great intelligence, she displayed histrionic talent such as is seldom encountered among Wagnerian exponents. Her Sieglinde may be looked upon as a creation. Though generally following so-called tradition, she brought out so many new characteristics as to add materially in making the part stand out in bold relief. Vocally, Mme. Lehmann gave unalloyed joy to the ear. Her voluminous voice is beautiful in all registers. It has that rich quality, is mellow in the medium, brilliant in the upper region, and each tone is produced with fluency and accuracy. Needless to add, her success had every earmark of a personal triumph.

Paul Althouse is not a newcomer here, as in years gone by he has often visited our city as guest with the Apollo Club, Marshall Field Choral Society, Evanston Festival, etc., and though we have heard him at the Metropolitan in various roles, his appearance as Siegmund added to the interest of the performance. After hearing the gifted American singer, we can without doubt classify him among the best Wagnerian singers of the day. From his first phrase to the last utterance he showed himself a consummate artist, one who does not shout Wagner's music, but who knows how to sing it, phrasing impeccably and voicing the music with golden

tones. The explosive style of German tenors is not to our liking here. Therefore, the management may well be congratulated on having secured a tenor of the calibre of the one under discussion. Mr. Althouse's success with the audience was as emphatic as it was deserved. He is a very big acquisition for our company.

Another newcomer who registered one hundred percent at his debut was Hans Hermann Nissen, who was entrusted with the role of Wotan. Endowed by the gods with a beautiful voice of great carrying power, our new German bass-baritone uses his organ to best advantage, coloring each tone to express his feelings and those of the character he portrays. Always in the picture, his Wotan has force, even though the newcomer rightly makes him a benevolent god, forceful yet with kindness as his keynote. We like such an impersonation and we admire such singing. Therefore, we joined our plaudits in welcoming a really fine Wagnerian actor-singer.

Having to report the work of the newcomers, we waited until this paragraph to sing anew the praise of the favorite soprano, Frida Leider. After a very busy season in Europe, Mme. Leider has returned to the scene of her former triumphs in excellent condition, as shown by her singing of Brünnhilde. In stating that she sang divinely, we express not only our own opinion but no doubt that of all her hearers.

The role of Fricka could have no better interpreter than Maria Olszewska, who looked beautiful and radiant to the eye and whose singing of the part is above reproach. Indeed, with four such singers Walkuere was given in a manner entirely to the taste of the connoisseur and to the glorification of our company.

It would be unfair to close this review without mentioning the good work of Chase Baromeo, who gave a fine portrayal of Hunding, and were it not that the gifted American basso is adverse to publicity, we would devote much more space to his singing and acting of a role that was raised to stardom under his careful and able treatment.

The performance was under the direction of Egon Pollak. Here is a giant of the baton, a poet and a dramatist. He is one of the few German conductors that never drown the singers; yet when climaxes are reached he gets from his orchestra thunderous tone, and even then the tonal quality

is not impaired. Pollak, too, has the gift of transmitting not only to his players in the orchestra pit but also to the singers on the stage his own enthusiasm; and we might even say, his own musicianship and understanding of the score.

If this review were not so long, a great deal would be written here regarding the mise-en-scene of Dr. Otto Erhardt. We have never seen the second act so well presented, and we have seen Die Walkuere given in many famous opera houses abroad as well as in this country for more than thirty-five years.

LA FORZA DEL DESTINO, OCTOBER 29

Part of the Italian wing made their entry in Verdi's La Forza del Destino. Now, some people like La Forza; others do not. We classify among the latter. This opinion is not new with us, who kneel at the shrine of the famous Verdi, but who consider his Fate of Destiny a boresome opera even when presented with a star cast.

Claudia Muzio was Donna Leonora, a role in which she has often been heard here and in which she scored heavily at her re-entry. Indeed, Muzio is today at the zenith of her career. Her beautiful voice reverberated through the large theater with that richness and beauty of tone which has won her such a high place in the esteem of the dilettante and of the layman.

Caesare Formichi made his first bow of the season as Don Carlo. The distinguished baritone's phenomenal voice is as vibrant, as resonant, and as firm as of yore. He shared equally with the diva in the success of the night.

Charles Marshall, who is annually improving his manner of singing, was Don Alvaro.

Chase Baromeo made a great deal of the role of the Abbot, and Salvatore Baccaloni, who made his debut as Melitone, showed conclusively that there are baritone-buffoons still alive with good voices—voices that can be heard in the most remote corner of the auditorium. We find in the newcomer a comedian who knows how to sing, and this is as it should be. Alice d'Harmanoy was a capable maid; likewise Oliviero a good mule driver. Methinks the role of Preziosilla is a little too heavy for Ada Paggi. The part is a very important one, by the way, and we well recall Sophie Braslau in it, yet Miss Paggi did her best. She is a good musician; therefore reliable and useful.

The performance was under the baton of Emil Cooper. He knows the voice, and whenever necessity so demands, he plays lofty accompaniments for the singers whom he supports with his orchestra with the tenderness of a father and the understanding of a master. All in all, a very good performance of a work that can now be shelved.

THE JEWELS OF THE MADONNA, OCTOBER 30

The Jewels of the Madonna was the vehicle in which three of the most popular members of the company made their reentry—Rosa Raisa, Antonio Cortis and Giacomo Rimini, singing respectively the roles of Maliberti, Gennaro and Rafaële.

Mme. Raisa counts innumerable admirers in our city and they made it a point to give her as handsome a welcome as the occasion demanded when she first made her appearance on the stage and later at the close of her big scenes. At the end of every act they bestowed upon her thunderous plaudits which must have assured the diva that the big hold she has on the public is as steadfast today as it was yesterday. Indeed, Raisa is now reaching the summit of her art. When for many years she made her greatest appeal through the sheer beauty of her voice, today to that asset must be added her very fine singing and excellent acting. Beautiful to look upon, she played the role with much dash, and her Neapolitan gestures were to the point. Vocally, she delighted her hearers with voluminous tones, fine trills and loquacious pianissimos.

The role of Gennaro has had many interpreters here since Bassi created the role. They have all been very fine and this includes our old friend, Forrest Lamont, but we have discovered in Antonio Cortis the ideal interpreter of the role. While Bassi, Hamlin, Lamont, and others, made of the young man a semi-imbecile, Cortis brought out finer points in his rendition of the part. His Gennaro is a very jealous boy, devout and amorous—one who, by the way, washes his face and hands, even though a blacksmith, and that clean appearance was a total contrast to that of his predecessors. It was, however, from the vocal standpoint that Cortis rose higher in our estimation. He sang beautifully throughout the opera and won the hearts and the applause of the listeners.

In the role of Rafaële, Rimini has left unforgettable memories. He likes the part, which is entirely in his domain. A good looking lord of the underworld, his Rafaële has the allure, the bluff, the assurance of a successful camorrist, a winner of hearts and a libertine par excellence. Vocally, he was in excellent trim, so that his Rafaële again left its imprint as a beautiful piece of work.

In the role of mothers, Maria Claessens is unsurpassable, and one of the big moments of the evening was her rendition of the duet with Cortis in the first act. Thirty



PAUL ALTHOUSE, who made his debut with the Chicago Civic Opera Company on October 25 in Walkuere, was highly praised by all the critics. Glenn Dillard Gunn said in part: "Another newcomer whom it is a grateful duty to welcome is Paul Althouse—an American, by the way, and at the moment quite the best of Wagnerian tenors." Mr. Althouse also sang Tannhauser on November 29 with equal distinctive success. (Photo © Underwood & Underwood).

other principals were cast well and contributed to an enjoyable evening.

Moranzone, who made his entry at the conductor's desk, was feted both by the public and the orchestra men as he made his way toward his desk. Moranzone conducted a vigorous and convincing performance. His reading was illuminating, and if here and there we discovered a few flaws, the fault was not his. Dissonances that are not to be found in the Wolf-Ferrari score were heard both from the stage and in the orchestra pit, yet they did not mar the performance and they are singled out here only to show that we are not tone-deaf and that we praise where praise is due, yet criticize when necessary demands.

MANON, NOVEMBER 1 (MATINEE)

Massenet's Manon was listened to on Saturday afternoon by a very large audience. Mary McCormic, who has often sung the titular role at the Paris Opera Comique, made her bow of the season in a part which seems to have been written for her. Beautiful to the eye, gorgeously gowned, she sang ravishingly, and it may be stated that Manon is the best role she has ever sung here. The diva was feted to the echo by an audience that she took by storm and with which she is already one of the most popular members

(Continued on page 36)

EMERSON CONZELMAN

Recital, Town Hall, New York City



"In song recital yesterday Mr. Conzelman's interpretations were given with intelligent grasp of content, clear diction and dignified platform bearing."—New York Sun, October 22.

Photo by Townsend, N. Y.

"Emerson Conzelman gave an engrossing and well-balanced program at Town Hall last night. He revealed a firm round voice, especially in the lower range."—Brooklyn Citizen, October 22.

"Program most interesting, both in content and balance. His enunciation was at its best in the German songs."—New York Times, October 22.

"An unusually original and interesting program—taste and musical intelligence as well as good intonation and diction."—New Yorker Staats-Zeitung, October 22.

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KATHERINE GORIN, pianist, who began her current season with a recital at the Marot Junior College. She will also give recitals during the next few months at the Drew Seminary at Carmel, N. Y., the Storm King School at Cornwall, N. Y., National Cathedral School, Gunston Hall, Washington, D. C., and St. Stevens College at Anandale, N. Y. Four of the above mentioned appearances are re-engagements and it is the third recital presented by Miss Gorin at St. Stevens College.

**Seattle Symphony Season Opens
With Ovation for Conductor
and Orchestra**

On October 20 the Seattle Symphony Orchestra began its fifth season under the direction of Karl Krueger with a concert that won immediate approval and caused the orchestra and its conductor to be received with



KARL KRUEGER

such applause as may only be termed an ovation.

Concerning the Seattle Symphony Orchestra, Richard E. Hays in the Seattle Times wrote in such an informative manner that a portion of the article is here reprinted:

"Four years ago, when Seattle's newly-organized symphony orchestra gave its first concert, the encouragement it received came from an enthusiastic but very limited source.

"It was far from a brilliant performance, but it was praised extravagantly because it was a beginning—a significant step in the face of disheartening obstacles. It was an undertaking that required a leader with a stout heart, executive ability and musicianship.

"Karl Krueger came out of the East with this courage and leadership and provided the inspiration that resulted in the actual formation of the present orchestra by members of the local musicians' association. He was a musician with vision. His assurance and enthusiasm were infectious and stirred interest and admiration. The need of an orchestra was obvious to the city's real music patrons and to all those interested in the cultural development of the community, and they responded."

Further on Mr. Hays said:

"Last night marked the beginning of the Seattle Symphony Orchestra's fifth season, and what a brilliant beginning it was! The Metropolitan Theatre was sold out and filled with an audience representative of the musical, cultural and social life of the city—an audience eager to give welcome to Conductor Krueger and his musicians and, best of all, quick to appreciate the beauties of an extraordinarily fine concert. . . . The fine esprit de corps that makes a great orchestra was evidenced throughout the ensemble—the men beamed at Mr. Krueger and the conductor beamed on the men, and the harmony that existed communicated itself to the great audience. It was an evening for celebration."

This tells the story, but it more is needed one has only to look at the Seattle Post-Intelligencer, which has, spread across the entire front page of one of its sections, a headline that reads: "Symphony Season Is Launched in Blaze of Splendor." Underneath this is a photograph of the orchestra and its leader, and there is an accompanying article of column length.

All of which will not be cause for surprise. From the beginning it was evident that



STELL ANDERSEN
vacationing at Mohonk Lake during October.

Krueger had the ability as well as the will to build an orchestra worthy to be ranked among the best. That he has so fully succeeded indicates not only musical but executive ability as well. Seattle is to be congratulated upon having so fine a man in charge of its musical destinies!

**Howard Hanson Announces Plans
for M. T. N. A. Convention**

Plans for the meeting of the Music Teachers' National Association at St. Louis, December 29 to 31, are being rapidly completed by Howard Hanson, president of the association, and the executive committee. The sessions will be devoted to the discussion of present problems that demand immediate solution as follows:

1. Music in Higher Education. Dean Harold L. Butler of Syracuse University, president of the National Association of Music Schools, and J. Lawrence Erb, past president of the M. T. N. A., presiding. (a) The Trend of Professional Education in Music; (b) The Standardization of the Bachelor of Music degree in the United States; (c) Music as Subject of Concentration in the Liberal Arts College; (d) Music in the Life of the Average College Student; (e) Scholarships—Pro and Con.

2. Public School Relationships. Russell Morgan, president of the Supervisors' National Conference, and Karl Gehrkens, Professor of P. S. M., Oberlin College, presiding. (a) The Public School and the Private Teacher; (b) Public School and its Relation to the Professional School; (c) The Education of the Supervisor; (d) The Place of the Public School in the Music of the Community; (e) The State Board of Education and the Battle of Certificates.

3. Present Day Social Aspects of Music. Mrs. Elmer Ottaway, president of the National Federation of Music Clubs, and Professor Peter Dykema, professor of Music Education, Teachers' College, Columbia University, presiding. (a) Music in the Settlement Schools; (b) The Amateur in Music; (c) The New Program of Leisure; (d) Therapeutic Values in Music; (e) Music Clubs; A Significant Factor in National Development.

4. The Publisher and the Music Trades and Their Relation to Education. William Arms Fisher, vice-president of the Oliver Ditson Company, and C. M. Tremaine, president of the National Bureau for the Advancement of Music, presiding. (a) Problems of the Music Publisher in 1930; (b) What is Happening to the Piano?; (c) The Instrument Manufacturer and the Local Band; (d) The Music Magazine in Changing Conditions; (e) The Phonograph and Music Education.

5. Some Modern Developments in Piano and Vocal Pedagogy. (a) Piano Forum; (b) Voice Forum.

6. The Concert and the Radio. (a) Some 1930 Problems of the Concert Field; (b) The Radio—a Curse or a Blessing; (c) The American Composer and the New Day; (d) The American Artist on the Concert and Operatic Stage; (e) Mechanics and Music.

Josef Szigeti's Triumph in Prague

Josef Szigeti recently scored a success in Prague that is perhaps unusual, even for him. In a performance of the Beethoven violin concerto with the Philharmonic Orchestra, his interpretation was so noble, so convincing and so deeply musical that the audience went wild with enthusiasm.

The press was equally enthusiastic. In the Prager Tagblatt a critic wrote: "The famous violinist, Szigeti, whose flawless, unsentimental tones can be admired without reservations, won stormy applause."

According to the Deutsche Zeitung Bohemia, Josef Szigeti is "a splendid violinist with a fascinating silvery tone which, though not large, is very manly; an 'objective' but by no means dry interpreter of the best classics; an artist of high standing and no mere virtuoso. He played with Szell's carefully modulated orchestra as if he were performing chamber music and he was enthusiastically applauded."

The critic of the Sozialdemokrat calls him "a great artist, whose great soulful tone combines expressiveness with purity of style; whose technic (and what a brilliant, smooth technic it is!) is used only as an essential means to a complete interpretation of a work of art."

**Curtis Institute Honors Memory
of Auer**

In honor of the memory of the late Professor Leopold Auer, the position of head of the violin department of the Curtis Institute of Music, Philadelphia, which he held for two years preceding his death, will not be filled during the season 1930-31. The only other person ever distinguished by this title at the institute was Carl Flesch, who filled the post from the organization of the Curtis Institute until his retirement in 1928. The present members of the violin faculty are Efrem Zimbalist, Lea Luboshutz, Vera Fonroff, Edwin Bachmann, Albert Meiff and Alexander Hilsberg.

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W. Otto Miessner

has been active in Music Education for the past thirty years—thirteen years as a practical Public School Music Supervisor—nine years as Director of the School of Music at the Milwaukee State Teachers College—for the past six years with the Summer Master School of the Chicago Musical College.

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A Program of the Moderns

Giesecking Announces Recital of Contemporary Music—Views on Jazz and the Jazz Influence—Disapproves of “Conscious” Interpretation

AN INTERVIEW

Giesecking announces a recital to be given at the Barbizon-Plaza on the evening of Wednesday, November 26.

And the program is to include exclusively the works of living composers who write in the idiom that is known as modern.

This highly interesting announcement caused a stir, so much of a stir that it seemed incumbent upon the MUSICAL COURIER

composer is in the hands of the artist. There is a belief on the part of some artists that the public does not care to have the works of modern composers included in recital programs, but Giesecking does not share this belief, and is not averse to including a modern group at his concerts.

As to why a group and not a single piece, he explained that the transition from one

own way, is expressing his innermost feeling just as did the composers of old. Most of them are young men, all of them are personal acquaintances, and some of them intimate friends of Giesecking, and he has their personal approval of his reading of their works.

Speaking of this, it must be said that Giesecking highly disapproves of any interpreter of music adding his own ideas to it. His fixed principle is to play the music the way the composer intended it to be played, and this applies to the classics as well as to the latest modern. He plays Bach as Bach wrote it, not in any modern transcription. Nor does he find it necessary to give the music force either by the doubling of parts or piano pounding. The force, he says, lies in the music itself; its power is not external but internal.

As to this modern program, here it is, with the date of birth added to the name of each composer:

Cyril Scott (1879).....Second Suite
Walter Niemann (1876)....Gartenmusik
Paul Hindemith (1895)

Reine Kleine Stücke
Castelnuovo-Tedesco (1895).....Sonata
Alexander Tansman (1900)

Sonatine Transatlantique
Erwin Schulhoff (1894).....Partita
Maurice Ravel (1875)

Valse Nobles et Sentimentales

Ravel, Niemann and Scott are of the older generation, the others more properly designated as belonging to the modern school—that is, the modern school of today. Scott and Ravel were famed modernists of twenty-five years ago, and some of the things they did in those days seemed almost as shocking as what later modernists have done.

Almost, but not quite. For the music of 1905 was led up to by Debussy and Strauss, while nothing gave warning of the advent of the School of Protest, or of discord, that hit the world such a resounding whack just a few years later.

Of the Scott Suite, Giesecking will play perhaps four of the five movements; of the many little pieces in the Hindemith Suite he will play six. The Castelnuovo-Tedesco sonata is dedicated to Giesecking and is being played on this occasion for the first time in America. The manuscript is dated 1928. It is in three movements, the second of which, an Adagio, contains two Blues—Jazz!

Giesecking says it is difficult to play jazz in America because America, the land of its birth, is not yet convinced that its offspring is anything but a low and unworthy changeling. These are not Giesecking's words, but they seem to reflect his opinion as expressed in the course of a long conversation with the writer.

It was suggested to him that perhaps Americans did not like European jazz because it did not seem to them (us) good jazz.

Jonny Spielt Auf is a case in point. Its so-called jazz fell flat with American audiences, the general opinion seeming to be that almost any Broadway musical comedy theater could offer better jazz, better comedy, and altogether a better show, than was offered by the Metropolitan.

Giesecking does not like Jonny. But with regard to European jazz in general, which he calls artificial, he says that well-arranged American jazz is better jazz, but European jazz is better music. Certainly, the Castelnuovo-Tedesco Blues, which he played for the writer, are better music than any portion of the American jazz one ordinarily hears. They are deliciously delicate suggestions of the American jazz idiom, turn of phrase and rhythm, that are delightful in their freedom from the sickly sentimentality of the Broadway and Hollywood variety.

Giesecking mentioned this, and added that



GIESEKING
on the Casino Terrace at Monte Carlo.

our American jazz seemed to him to have degenerated into a monotonous moan in which he no longer found the elements that attracted him when he first came to this country.

Tansman's Sonatine Transatlantique is designated by the composer as “the reaction of a European to American music.” Schulhoff's Partita (with its high sounding classic title) is all jazz. It was written in 1922, which Giesecking calls “the craziest time in Europe,” and is caricature or burlesque throughout.

Wonder has been expressed at the influence jazz exercises over serious musicians in Europe. In this regard Giesecking remarks that as the young people do most of their love making in dance halls they not unnaturally are inspired to use dance hall idioms in musical self-expression, and he seems to see no reason why the idiom should not be developed into an expression of serious feeling.

Also, it seems, the monotony of jazz rhythm, its lack of rubato and expression, the perfect fixity of its speed and impulse, have made a strong impression upon European musicians. The evident possibility of creating a powerful effect by the force of unchanged rhythm appeals to the young composer and interpreter.

Giesecking feels that this may be in part a natural reaction to the school of excessive interpretation, or what he calls “conscious” interpretation, which may be an affectation on the part of the player—or conductor—a striving to call attention to himself rather than merely to present the composer's music to best advantage.

How fine, as he says, is the interpretation of a Haydn symphony by Toscanini, characterized by perfect simplicity, sincerity and absence of either affectation or self-seeking.

Giesecking was asked his feeling in the matter of such peculiarities as Beethoven's sudden fortissimos and pianissimos. He seated himself at the piano and played one of these passages, first as Beethoven wrote it, then with gradual crescendo and decrescendo. “But that,” he said, “is not Beethoven. An interpreter must do what the composer wants. If he cannot, or will not, he should play something else.”

He then went on to tell of how, in Germany, organs are being built along old lines so that the music of Bach may be made to sound as it did in Bach's own day.

In playing this program of music by living composers Giesecking has something similar in mind—to let the music be heard; to play it as the composers want it played; to show the different idioms of our own days, with Niemann at one extreme, Hindemith at the other. He played a similar program for the Berlin section of the International Society for Contemporary Music. And he has many more modern pieces in his repertoire.

How good the music is, and how long it will last, he does not pretend to say. The future will decide.

This conversation was carried on in English, which Giesecking speaks excellently, with occasional lapses into German, chiefly for the benefit of Giesecking's teacher, Karl Leimer, who sat by, silently listening, and nodding approval of what he understood. He is a man of advanced years, and is on his way to Los Angeles where he will hold master classes.

The conversation will be continued, so to speak, at Giesecking's recital of modern music on the twenty-sixth. After which further comment will be made.



GIESEKING

to make inquiry as to the pianist's idea in so doing, his ideals, aims and intentions, and his opinions about this thing called modernism.

Giesecking was ready and willing to talk. He said, first of all, that he, of course, would not select a program of this sort for an ordinary recital. This occasion is something special and exceptional, as the program is something special and exceptional. And the audience will perhaps likewise be something out of the usual, being made up of music lovers who are interested in present-day progress, or experiment if one likes to call it so, or interested, at least, in becoming acquainted with this new, or comparatively new music.

This, indeed, is in line with Giesecking's intention in selecting this program. For how, he asks, are people to become familiar with new things in a new style unless they have opportunity to hear them?

It is evident enough that, to some extent, perhaps to a large extent, the fate of the

style to another is too abrupt, and that the public scarcely adjusts itself to the new mood when the piece is done. And so the group.

And even in modern groups, as Giesecking points out, the style of each single piece may be quite different from each of the others. Every modern is a pathfinder—that is, at least, every worth-while modern. They have all sorts of ideals, aims and intentions and each one is seeking the truth after his own manner, following the dictates of his own talent.

It has been reported, or surmised, that some of the moderns are not sincere, that is, not sincerely striving to attain self-expression, as a composer should. This, says Giesecking, is the result of the big advertising that follows in the train of every new mode. Some of the young men cannot write as they feel but must be “in the style.”

But, says Giesecking, these men whose works he is playing at this recital are sincere. Their ways differ, but each, in his



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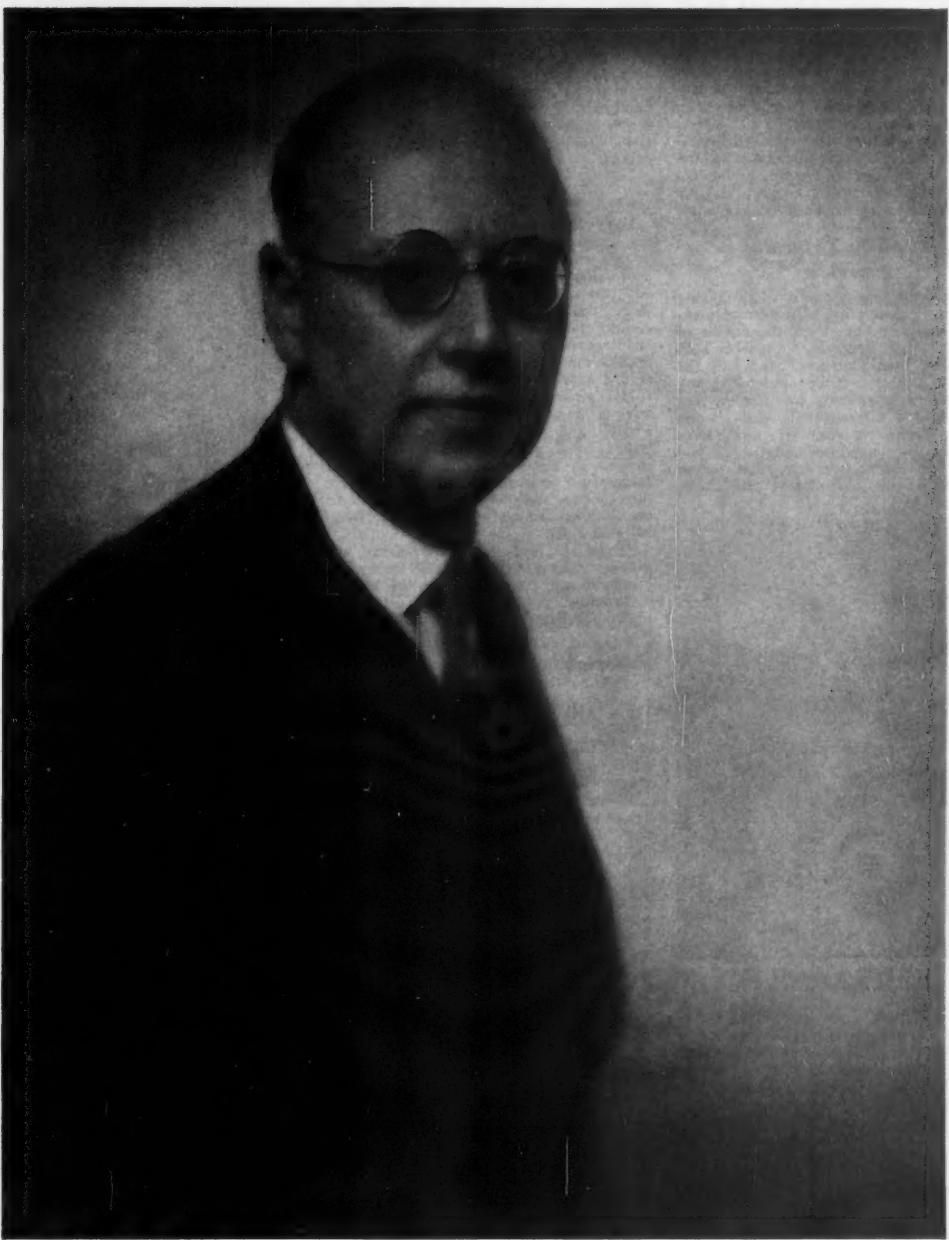


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Ossip Gabrilowitsch

Critical Sidelights on Pianist's New York Recital, October 28th



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Olin Downes
in *New York Times*

The performances of Ossip Gabrilowitsch, who gave a piano recital last night in Carnegie Hall, are always among the most distinguished events of the New York musical season. This is solely because of their inherent beauty and nobility of conception. When Mr. Gabrilowitsch, without posture or affectation, plays a program of familiar masterpieces, as he did on this occasion, the hard-boiled reviewer does not say to himself, "What, again?" and wonder how many more times he is going to hear a Beethoven sonata or a Chopin ballade in the course of the season. He reflects, instead "What beautiful music," and he does this because of the pristine sincerity and poetry of Mr. Gabrilowitsch's art...

If Mr. Gabrilowitsch were a newcomer to town it would be the time for lengthy and detailed comment upon the beauty of his singing tone, especially the remarkable illusion that he can obtain from the percussive instrument of sustained song; his eloquent phrasing; the fascination of detail, nevertheless adjusted to the great lines of an interpretation; and, above all, the aristocratic and evocative qualities of his playing. Mr. Gabrilowitsch has never in years of experience of his conceptions done a cheap or vulgar thing or sacrificed the intention of a composer for a superficial effect or a bid for applause. He has never less than a poet's and a musician's conception of the music he conveys. He has never become routine or sensational in interpretation. The great beauty and mystery of music are always served by him with a modesty and fidelity past praise...

The Bach Fantasy was a compound of clarity and prophetic dreams of the music of a later day, but the performance of the fugue was even more remarkable. The statement of the subject alone was a vista of beauty...

The audience listened to great music discoursed with unfailing imagination, distinction, mastery of his means by a poet of the piano, and an artist with a fine and incorruptible sense of values. There was a very large audience, which showed its appreciation, and as a matter of necessity Mr. Gabrilowitsch extended the program.

New York Sun

Mr. Gabrilowitsch was in splendid form, and revealed again in opulent manner, the constantly varying colors and tints of his beautiful piano tone, his sweeping mastery of dynamics and complete command of style. He played the Beethoven sonata with exquisite finesse and significant spirit, and excited regret that the poetic work is so infrequently heard. The audience crowded the hall.

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Steinway Piano

Noel Straus
in *Evening World*

How powerful a spell of enchantment can be wrought through the magic of beautiful tone was convincingly demonstrated at the recital given by Ossip Gabrilowitsch at Carnegie Hall yesterday evening. Principally by means of this potent agency, the versatile pianist-conductor held one of the biggest audiences of the season in thrall throughout a lengthy program that would have taxed a less experienced artist to the utmost...

Always there was that marvelously limpid, singing tone to ravish the ear and make amends, a tone as mellow and pure in the lustiest fortissimi as when employed in those exquisite evocations of gossamer delicacy, for which his playing has long been famous...

Incontestably the finest of Mr. Gabrilowitsch's offerings was the Schumann "Fantasy." All three movements were bathed in kaleidoscopic color effects laid on by a master hand. So poetic and convincing a pronouncement of the first and second movements is not often met with, and never before has this reviewer heard any pianist play the "Maestoso" with the perfection of tone quality in its every measure that graced it under Mr. Gabrilowitsch's velvety fingers.

Samuel Chotzinoff
in *Morning World*

Last night's program was an eclectic assembly of compositions whose virtues were altogether musical. In one instance the artist accomplished a most worthy piece of resuscitation—when he elected to play Beethoven's C Minor Sonata, op. 10, a work that is generally disdained as student's music. As played by Mr. Gabrilowitsch its qualities appeared to stand in no need of patronage. The tenderness and charm of the first two movements and the humor of the presto could not have been more happily expressed, and not for an instant did the pianist permit himself to stretch the frame which the young Beethoven accepted at that...

In Bach's Chromatic Fantasy and Fugue, Schumann's C Major Fantasy, Chopin's A Flat Ballade and D Flat Nocturne, Brahms's E Flat Rhapsody, a barcarolle by Liadov and Paderewski's Theme Varie, op. 16, Mr. Gabrilowitsch displayed the now familiar elements of his artistry—a romantic attitude, an expert dexterity and a disdain of show. His performance was at all times poetic and deeply moving and left at least one listener with a craving for more.

Oscar Thompson
in *Post*

Immaculately Tasteful, the Romantic Mr. Gabrilowitsch Courts Successfully the Tonal Niceties of the Piano

Tonal romanticism, whether it had to do with Beethoven, Brahms, Schumann or Chopin, or that sturdy Johann Sebastian Bach, whom many Bachists will contend was no romanticist at all, suffused its roseate glow through the piano recital of Ossip Gabrilowitsch in Carnegie Hall last night to the obvious pleasure of the many and the visible surprise of none. . . . Votaries of the keyboard found it confirmatory of their past estimates of one of the most poetic players of the day. Nunner was dewpearled, rubato was in its heaven, all was right with the pedal.

The romantic approach gave individuality to the Bach Chromatic Phantasy and Fugue, which was articulated with some questing for an expressiveness a little removed from the contrapuntal and the impersonal...

Not very heroic Beethoven is the Beethoven of the early Sonata in C minor, Opus 10. The performance given it was gratefully free of any effort to make it sound more momentous than it is. The Adagio was of gentle nostalgia, a reverie of sensitive fingers concerned with secondary niceties of tone and ceaselessly guarded by taste and intuition against too near an approach to the preciosities lying a little beyond. There were chords of a rare luminosity. Phrases were accentuated with an exquisite inner grace.

Warm and of much charm was the pianist's projection of the Schumann Phantasy. . . . In the halcyonic final movement, the more caressing qualities of this finely adjusted style were songfully manifest. So, too, in the Chopin A-Flat Major Ballade, and the D-Major Nocturne. An admirably proportioned and sufficiently full-blooded projection of the Brahms Rhapsody, Opus 119, led to works by Liadov and Paderewski, with extras thereafter. A very large audience was approbative throughout.

F. D. Perkins
in *Herald Tribune*

Mr. Gabrilowitsch's last night's performance was of a type to inspire regret that we are not to have three or four more recitals from him this season. This was one of the relatively few occasions when the Bach Fantasy and Fugue did not have to serve as a vehicle for technical warming-up; it received a brilliant, clear-cut interpretation, marked by depth of tone which did not negative revelation of structure and detail.

Leonard Liebling
in *New York American*

Splendid Pianism
Revealed by
Eminent Artist

There is no artist today whose knowledge of style and interpretation on the keyboard exceeds that of Ossip Gabrilowitsch...

Gabrilowitsch handled his material with all the musical depth and fancy and all the technical ease to which he has accustomed hearers at his piano appearances. He is always quietly, eloquently masterful, and moves mentally and emotionally far under the mere surface of the music.

Has Vital Touch

So did he perform the Bach pages, with elevated spirit, with vital touch and with complete clarity of contrapuntal weavings...

It was in itself a lesson to observe what Gabrilowitsch did with Beethoven's early Sonata, opus 10. . . . The Adagio was a lovely bit of sustained and soulful intonation on that keyboard to which some sticklers deny a perfect legato.

Majestic in grasp, poetical and passionate and at the end a song of surpassing tenderness, was what Gabrilowitsch made of the Schumann Fantasy. The stormy episodes of the first movement, the clattering climax of the second and the rhythmic whimsies of the third have never been set forth here with more art and effect than by Gabrilowitsch last evening...

A large audience showered Gabrilowitsch with plaudits and justified him in granting encores that, like certain forms of primitive life, multiplied themselves many times.

Pitts Sanborn
in *Telegram*

Gabrilowitsch Treats
Audience with Classics

Mr. Gabrilowitsch as pianist is an indisputable celebrity, and the public responded numerously to the unique opportunity...

After disposing of Bach's "Chromatic Fantasy and Fugue" in a richly romantic vein, Mr. Gabrilowitsch addressed himself to the younger Beethoven as represented by the C minor sonata, op. 10. Certainly few of the major pianists could play this work as sympathetically as he.

Mr. Gabrilowitsch was distinctly a poet of the piano in Schumann's C major fantasy and the A flat ballade and D flat nocturne of Chopin, and also in the Brahms rhapsody, op. 119.

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BEFORE THE NEW YORK PUBLIC

OCTOBER 27

Maria Safonoff and Julia Mery Gilli

Old English, German, Italian and French music for piano and voice was presented in a joint recital by Maria Safonoff, pianist, and Julia Mery Gilli, soprano, at Town Hall in the evening. Assisting artists were Walter C. Gale, organist, and Maurice Sackett, flutist.

Miss Safonoff, daughter of the renowned former conductor of the New York Philharmonic, has been favorably heard here in recital before. Exhibiting a limpid technic, much charm of phrasing and nuance and fine sense of rhythm, she played a piano arrangement of Vivaldi's Organ Concerto in D minor, attractive shorter pieces by Rameau, Couperin, Galuppi, Pasquini and two sonatas by Scarlatti. The Vivaldi was given with dignity, breadth and grace in the lighter episodes; the short pieces offered much of imagination, attractive nuance and variety of touch. Mme. Gilli possesses a light voice, musical intelligence and a sense of style. Both she and Miss Safonoff received many floral tributes from friends and admirers of their art.

OCTOBER 28

Ossip Gabrilowitsch

That master pianist, Ossip Gabrilowitsch, drew a crowded house at his Carnegie Hall evening recital, owing both to his known greatness as a keyboard exponent and to the fact that his appearances at the piano are so few, because of his exacting duties as the conductor of the Detroit Orchestra. Gabrilowitsch was in serene and superb artistic form at this recital. The passing years add to his stature as an interpreter and executant, and he stands today on a lofty eminence among the immortals of his instrument.

He began with Bach's Chromatic Fantasy and Fugue, and gave a reading which combined extreme clarity of utterance with a deep emotional note, called for by the dramatic Fantasy but not always heeded by its performers. The voice leading was beautifully and logically handled.

Beethoven's early Sonata, opus 10, in C minor, showed how a surpassing musician like Gabrilowitsch can impart importance to a composition which is generally regarded nowadays as practise material for students. The later Beethoven is foreshadowed in this opus 10, and Gabrilowitsch lent eloquence to all the episodes which presaged the Titanic creator to come.

Schumann's epic Fantasy, C major, was perhaps the artistic climax of the evening and the Gabrilowitsch presentation of the piece touched exalted heights. All its potent message was proclaimed with towering temperament, musicianship and technical command.

Shorter numbers were Chopin's A flat Ballade and D flat Nocturne (a marvelous output of seductive tone), Brahms' Rhapsody, opus 119, Liadov's Barcarolle in F sharp, and Paderewski's Variations, opus 16.

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Frances Sebel

Frances Sebel, favorably known to the New York concert public in former recitals, was heard by a large audience at the Barbizon-Plaza in the evening. Her program opened with Bruch's Ave Maria, next presented five well chosen Schubert songs, which were followed by Lia's Air from Debussy's *L'Enfant Prodigue*. After an intermission there were Spanish and Hungarian songs, sung in appropriate and attractive costumes. Madeleine Marshall pre-sided skillfully at the piano.

Miss Sebel has a soprano voice of beautiful timbre, which is under excellent control by virtue of a superior method. Her interpretative gifts are exceptional, and they are greatly enhanced by a winning and animated personality. Being a Hungarian, she was, perhaps, most happy in her Magyar songs, though the Spanish group was also given with all the seductive lilt that it required. In the Bruch, Schubert and Debussy numbers the German and French dictation was admirable.

Genuine enthusiasm prevailed, leading to a number of encores.

Arthur Warwick

In spite of bad weather, a large and fashionable audience attended the annual piano recital of Arthur Warwick at Town Hall in the evening. An interesting and varied program comprised works that provided a severe test for the pianist, which he easily met.

He is a sincere musician equipped with ample technic and a good tone. His playing is accurate and clean-cut; his interpretations of Handel, Haydn, Mozart, Brahms, Schott, Zechner, Debussy, Infante, Palmgren and Liszt were intelligent and varied. The audience, noting his exceptional qualifications, applauded the pianist warmly and demanded encores.

National Orchestral Association

The National Orchestral Association gave its first concert at Carnegie Hall in the afternoon before a large audience. Leon Barzin conducted and Mischa Levitzki was the assisting artist. The program consisted of Weber's Oberon overture, the Unfinished Symphony, Beethoven's C minor piano concerto and the Prelude and Love Death from *Tristan*. The music was uniformly beautifully played, Mr. Barzin again giving evidence, as he did last year, of musical understanding, orchestra mastery, a clear beat and an excellent command of his players.

The orchestra was especially effective in the Beethoven concerto, of which Levitzki gave the sort of masterly and authoritative reading that one expects of this truly great pianist. He played his own cadenza, which is a brilliant and beautiful affair, altogether worthy of the Beethoven muse, and the whole performance was one of rare delight. Levitzki's popularity was manifested when he came on the stage by long continued applause, and afterwards by what must be termed an ovation.

OCTOBER 29

Jan Smetterlin

A large and distinguished audience heard Jan Smetterlin, Polish pianist, at his first recital in New York at Carnegie Hall on Wednesday evening. His program consisted of Schubert's A minor sonata, op. 143; Chopin's twenty-four preludes, three etudes, op. 33, by Szymonowski, de Falla's Andaluza and Godowsky's arrangement of Strauss' Artist's Life waltz.

From the very beginning of the program it was evident that Mr. Smetterlin had a definite musical message to convey to his auditors and was fully capable of presenting it justly. This is not a matter of technic, which any virtuoso must obviously possess, but of a fine, sensitive and musical nature which feels and understands such music as

the delicate Schubert sonata, and plays this music, if the expression may be forgiven, from the heart rather than from the mind.

The same comment applies to the other music on the program. Chopin's preludes especially were given with great wealth and variety of color and a legato that adds materially to such music. The use of the pedal in these pieces was particularly noteworthy and distinguished.

The three etudes by Szymanowski, another of Smetterlin's compatriots, were, of course, in a modern idiom, amusing matters which entertained the audience and were exceedingly well received.

Finally there was the Godowsky arrangement of the Strauss waltz, in which he infused that understanding rhythm of the Viennese which gives their waltzes, properly played, a color of their own—a color that is all too often absent.

Smetterlin is evidently a sincere artist and in no sense a sentimental. His interpretations, in spite of their rich color, are free from any exaggeration, and it was felt that this newcomer to America had proved himself at this initial recital an exceptional artist.

Olga Averino

Olga Averino, the young soprano who made such an unusual debut here last season, increased that impression at Town Hall on Wednesday evening. As was to be expected, she again offered a program quite apart from the beaten path, including a beautiful group of Liszt songs and two charming nursery rhymes by Michael Lhevinne, and some of her native Russian, in which she excels.

Miss Averino is an artist who sings with her heart. No song seems to offer too many difficulties for her technical and interpretative equipment. The voice is one of excellent quality, best in its middle register. She uses it with taste and consummate understanding, her diction is generally clear and her phrasing often arresting in its perfection. Averino's is an art that has few equals. For that reason she will go far.

Miss Averino had the support of the distinguished pianist, Alexander Siloti, at the piano, and the singer included several of his arrangements in her program. Bruno Labate provided oboe obbligatos. The audience was large, distinguished and genuinely appreciative.

OCTOBER 30

Philharmonic Orchestra

Erich Kleiber presented the following program at the Thursday evening concert: Eine Alpensinfonie, op. 64 (in one movement), Strauss; the Haydn symphony in G major (The Surprise) and the first time hearing by the orchestra of the polka and fugue from Weinberger's opera, *Schwanda*, which has been enjoying tremendous favor in Europe.

Mr. Kleiber must be congratulated on including the *Schwanda* excerpt which proved highly interesting. It is colorful music and humorous, too, and left one with the impression that the entire opera might prove delightful. Doubtless the Metropolitan will include it in its repertory some day. May it be soon. The audience received the work with genuine pleasure, according Mr. Kleiber and his men a warm reception. The rest of the program was finely played and it need only be said that with each hearing, the visiting conductor adds to the favorable impression he has made here.

Henri Temianka

That gifted young violinist, Henri Temianka, was again heard in recital, at Town Hall. A good sized audience gathered to hear this artist, who seems to make giant strides from season to season. His musicianship is now secure and deliberate, and his exceptional natural tonal and technical gifts have been developed to the plane of high artistry. Thus Schumann's A minor Sonata and Mozart's D major Concerto received mature and convincing treatment, Ravel's difficult *Tzigane* became a tour de force from the virtuoso standpoint, three melodies by Prokofieff were soulfully sung,

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2. Fuga inversa	
III. Sonatas, G major. Johann Christian Bach	
II. Improvisata on the Gavotte from Gluck's "Paris and Helen". Reinecke Rondo, Op. 73.....	Chopin
III. Danse Andaluza.....	Manuel Infante
1. Ritmo	
2. Sentimiento	
3. Gracia	
IV. Menuet, Op. 65	
Gavotte, Op. 65	Saint Saëns
Scherzo, Op. 87	
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and Wieniawski's A major Polonaise brilliantly ended the program—except for the encores. Yvonne Krinsky was an apt accompanist.

Winifred Christie

Winifred Christie gave a recital at Wana-maker Auditorium on Thursday afternoon, playing the Bechstein-Moor double-keyboard piano. Her program included several pieces by Bach, Couperin and Handel and a group by Chopin, Rosenthal and Liszt. Miss Christie was assisted by Margaret Tilly, who played some of this music on the ordinary piano, followed immediately by performance of the same music on the Bechstein-Moor piano so as to illustrate the difference. Miss Christie also made a few illustrative remarks, demonstrating exactly what could be accomplished with the new piano, and its advantages. Her playing proved her to be a virtuoso of first rank, with musical instinct, a warm and luscious tone and interpretative understanding. Her demonstration of the advantages of the Bechstein-Moor as compared with the ordinary piano was absolutely convincing. Greater sonority was gained in many passages by the use, apparently, of the coupler pedal which joins the two keyboards together. The chord mass effects, which must be played arpeggio on the ordinary keyboard, were solidly struck with impressive effect on the double keyboard, and many octave and other technically unsatisfactory passages were greatly improved by the simultaneous use of the two keyboards. There was a very large audience and much applause. After the recital Miss Christie invited the audience to come on the stage, and for more than half an hour people were grouped about the piano while Miss Christie gave a further demonstration of its possibilities.

OCTOBER 31

Jose Iturbi

With his delightful piano art, his personal charm, and his popularity undiminished, Jose Iturbi, the Spanish pianist, returned to New York last week and gave an evening recital before a sold out house at Carnegie Hall.

A Haydn sonata in E minor opened the program and was played with ineffable devotion, continent dynamics and coloring, and delicate precision in phrasing and execution. More colorful and yet properly restrained emotionally, was Iturbi's performance of Franck's Prelude, Fugue, and Variations;

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the artist felt the moods of the composer and gave a reading that made appeal particularly to the musicians in the audience.

Balakireff's Islamey revealed all the magic of Iturbi's fleet and finessed finger technic. Far different in effect were Brahms' D minor Ballade and G minor Rhapsody, the latter the more successfully expressed of the two. Iturbi put all his resources of mind and musicianship into these masterpieces and they told their weighty stories with impressive eloquence.

Then followed Spanish music—and who can voice it better than a Spanish pianist? The Iberian pieces consisted of Albeniz' El Abarca and Navarra, and El Vito (theme and variations) by Infante. Iturbi's dazzling virtuosity, piquant nuances, tonal beauty, dash, and rhythmic variety wound up the recital in a blaze of glory. He was applauded rapturously and overjoyed his devotees with a supplement of interesting encores.

NOVEMBER 1

Hansel and Gretel

Charlotte Lund and her opera company began their season of operas for children at Town Hall on Saturday morning. And what a sight met the eye on entering! Eager little listeners from pit to topmost seat in the gallery kept their eyes fastened on the stage. When Mme. Lund frequently asked them questions, such as who wrote Hansel and Gretel, they vied with one another in replying. Questions on all sides met the writer's ear. "Mama, when does the witch come?" or "Will the bear save the children?" In fact, everything indicated how delightful the performance was to the tots.

The ballet, trained by Aleta Doré, who essayed several dancing roles herself, showed admirable schooling and included some captivating youngsters who missed cues sometimes, but did so with so much charm that the house went into spasms of laughter.

Then Mme. Lund kept the interest of the children between scenes by telling them the action of the ensuing act. And she has an inimitable way with her which children love. Also she has chosen some lovely fresh American voices to sing the music, among them Mari Lane, Georgia Graves, H. Wellington Smith and Madge Cowen. The Alan Robbins Orchestra furnished the musical background.

All in all, everyone had a good time, including the grown-ups in the audience. The only criticism might be that it was all over too soon. Cinderella, on November 28, is the next offering of Charlotte Lund's Opera Company.

Paderevski

Pianists may come and go, but Paderevski still holds his own place in the hearts of New Yorkers. Carnegie Hall was jammed on Saturday afternoon for the re-appearance of Poland's ex-premier. Even standing room could not be had. And as the imposing-looking artist walked out on the stage with dignity an ovation was tendered him which lasted several minutes.

The stage was darkened and a hush fell over the house. A few of his customary crashing chords, a slight movement—and he settled down to his lengthy and interesting program. From then until the end, his listeners sat and stood enraptured.

Paderevski's greatness is undiminished by

Beginning!

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KARL GOLDMARK

In Word and Picture

Do Not Miss It

MUSICAL COURIER

the years. Perhaps he is a little aged, and his shock of hair a little whiter, but his playing is still virile, sweeping and magnetic. Paderevski made occasional slips in fingering and once had a momentary lapse of memory, but one did not care. The spell of his interpretations, their poetic weaving, sparkling brilliance, sombre beauty and again their humor, each a contrast to the other, made the program over all too soon.

Paderevski opened with the Brahms Variations and Fugue on a theme by Haendel, after which came a superb reading of the Beethoven sonata in D minor, op. 31, and an equally fine performance of the Chopin B minor sonata. Later came three shorter Chopin numbers, a Debussy group and two Rachmaninoff preludes. The Wagner-Schelling Tristan and Isolde prelude and the Paganini-Liszt La Campanella brought the printed list to a close.

During the afternoon the famous pianist was loudly cheered and applauded. Judging from the word that his coming recitals are already sold out, Paderevski could still play innumerable times in New York and draw capacity audiences.

Young People's Concert

A program devoted to works by Beethoven was enjoyed at the first Young People's Concert at Carnegie Hall Saturday morning, Ernest Schelling conducting the Philharmonic. The master was well represented by the beautiful C major symphony No. 1, op. 21; the violin concerto and the No. 3 Leonore overture.

Mr. Schelling picked out the highlights of Beethoven's life and works and commented on them, illustrating with many interesting slides. And Mr. Schelling's brief illustrations on the piano of some sections or themes always aroused a keen desire in his listeners to hear more. The symphony was more fully appreciated because of Mr. Schelling's explanation of each movement.

Max Rosen was the assisting artist, being heard in the first movement of the Beethoven concerto. This artist has a facile technic and a tone of beautiful quality. He gave a smooth and finished performance, and his young auditors applauded heartily, recalling him many times.

John Dunn

John Dunn (Britain's Greatest Violinist, quoting the program) received a warm welcome on his appearance at Town Hall; he began forthwith playing Bach's biggest violin work, the Chaconne, unaccompanied, followed by Beethoven's Romance in F; these stupendous works at once placed him in the forefront of living violinists—only such could surmount the tremendous difficulties. Impeccable tone and classic style showed him a true disciple of the Mendelssohn-Leipzig school. There followed the Tchaikowsky concerto, again a startling piece of virtuoso style, with big tone, big technic, big effects, the expression, speed and sustained musicianship exhibiting the English violinist at his best. The foregoing remarks apply also to the Schubert-Wilhelmi Ave Maria, The Bee, a Chopin-Sarasate nocturne, Zapateado (Sarasate), an Elgar piece and Dunn's own dainty Cradle Song. David Alexander deserves a large share of commendation for his truly sympathetic accompaniments.

NOVEMBER 2

Diana Gordon

Diana Gordon made her first local appearance at the Booth Theater before a distinguished and appreciative audience. Miss Gordon is a regal person with an exquisite grace and charming personality. She has chosen as her metier for the expression of an original and diversified talent the field of the disease, and the character sketches she presents are of her own creation.

Her listing for this particular event included: A Lady Speculates; Valentines (in four parts); Madame Tescha; The Happy Prince, and Mrs. Cohen at the Turkish Bath.

In her interpretations one noted Miss Gordon's ease and assurance, her sincerity, her impeccable diction, an ability to assume lingual accents with remarkable skill and accuracy, and a broad understanding of impersonation. No doubt with more experience Miss Gordon will acquire a certain force to her characterizations which will aid materially in making her work more convincing. This is true of all artists, and Miss Gordon is beginning a career with a wealth of ability already well rounded.

Assisting her was Rafaelo Diaz, tenor, who sang two groups of songs. As is usual with Mr. Diaz' singing, one was impressed with the artistic feelings of the interpreter. Mr. Diaz is an excellent example of what high standard of artistic merit an artist can achieve without the possession of a large voice. He leaves one always wishing for more.

Bernard Kugel

In the afternoon a good sized audience greeted Bernard Kugel, violinist, in a re-

(Continued on page 37)

New York Critics Agree!

WINIFRED KEISER

"IS A YOUNG SOPRANO
OF DECIDED PROMISE."

ON OCCASION OF
HER TOWN HALL
DEBUT OF OCTOBER
8, 1930.

N. Y. Evening Post—by Oscar Thompson.
October 9, 1930

"Early among the music debutantes of the new season, Winifred Keiser, a soprano of considerable promise sang to an audience of applauding friends in the Town Hall last night. The recitalist made agreeable use of a fresh and full-toned voice, her tone was warm and ingratiating. . . . In a group of German songs by Brahms, Reger, Franz and Marx, Miss Keiser disclosed a measure of tenderness united with naivete of delivery that was not without individuality and charm."

N. Y. Evening World—by Noel Straus.
October 9, 1930

"With so many factors in her favor that make for success on the concert platform, Winifred Keiser, a young soprano who made her debut in a song recital at Town Hall last night, should not be long in seeing the fond dreams of a career realized. . . . But hers was not a case to be dismissed summarily. Not often, it must be said, is a newcomer so plentifully graced with pulchritude or charm of stage presence . . . program which would have taxed the powers of a highly experienced purveyor of the art. There was a sense of style in Miss Keiser's interpretations, coupled with a spontaneity of emotional expression. Her diction was above the average and she adhered commendably to correct pitch. . . . Joseph Marx's Waldesligkeit, alone of the first two groups of selections, afforded intimation of the full beauty of Miss Keiser's natural tones. Here the phrases properly emitted and supported took on a warmth of color. . . . A nice feeling for melodic curve disclosed itself in the Brahms Wenn du nur Zuweilen Laechelst, and the formidable Mitradi aria from Mozart's Don Giovanni gave evidence that some day Miss Keiser may make an admirable Elvira in that opera."

New York Sun, October 9, 1930

". . . pleasant quality with commendable interpretation."

N. Y. Telegram—by Pitts Sanborn.

October 9, 1930

"Miss Keiser disclosed a lyric voice of dark, warm quality. . . . It is produced with a good deal of freedom. . . . It is distinctly a pleasing voice. There was no lack of feeling in Miss Keiser's performance."

Staats-Zeitung, October 9, 1930

"Winifred Keiser deserves to be kept in eye and mind. All too seldom do young singers appear in our concert halls who possess such measure of vocal material and natural talent."

"If the coming artist continues to study singing in the right way, the musical public has something of importance to which to look forward. She possesses a beautiful warm voice of considerable volume and range, whose middle register is the most charming of all. One had to take note of her linguistic accomplishment. Time and experience will bring a dynamic manner of delivery and a richly colored presentation."

"The young woman should by all means devote herself to the study of lieder style, for here her greatest gift seems to lie. Compositions of Brahms, Reger, Franz, and Marx were sung with charming execution, fresh flowing voice and natural sweetness; likewise the last group of folksongs was excellently done and aroused the large audience to hearty applause, which brought forth the addition of several encores."

OTHER COMMENTS

Southampton Press, September 3, 1930

"The program opened brilliantly with Morse-Rummel's Ecstasy which was followed by songs in varying mood by modern English composers. Particularly was The Dancing Lesson which concluded the second group and served to display the brilliance of Miss Keiser's upper register. The third group consisted of folk songs, given with great charm and spirit; and the last group came to a thrilling close with Pearl Curran's Life, in which the singer was supported by a sonorous obligate on the beautiful Four Fountain Organ."

The Hampton Pictorial, August 27, 1930

". . . a charmingly delightful voice of unusually fine quality, range and power and has rare interpretive gifts."

N. Y. American, August 28, 1930

"Miss Keiser has a dramatic soprano voice of rare beauty."

Southampton Press, September 3, 1930

"Miss Keiser displayed a beautiful voice of great warmth and purity of tone quality with wide range and generous volume. She seemed equally at home in all the languages of her songs which included Japanese."

MANAGEMENT: BETTY TILLOTSON CONCERT DIRECTION

1776 Broadway, New York City



Brooklyn Citizen, October 9, 1930

"Her Legato and middle register were rich and warm."

Herald Tribune, October 9, 1930

"The singer revealed a soprano voice of power and range. . . . Tasteful and musical phrasing was one of the singer's assets. Franz's Liebchen ist da was sung with appreciation for its arch humor . . ."

N. Y. Morning World, October 9, 1930

"As a singer, Miss Keiser has decided promise. . . . the middle voice is of good quality. Two early arias by Alessandro Scarlatti and Purcell preceded two more from Don Giovanni. She also sang four songs in German by Brahms, Marx, Franz, and Reger; six in English by Vaughan Williams, Davies, Salter, Bantock and Cyril Scott. Debussy's Requiem in French; and a final group of folk songs."

Brooklyn Eagle, October 9, 1930

". . . a voice of charming quality, the ability to phrase intelligently and with taste, and in addition, the rudiments of an interpretive gift."

Brooklyn Times—by Harold A. Strickland. October 9, 1930

"A promising soprano voice . . . was revealed last night in the Town Hall by Winifred Keiser. The newcomer offered a four-language program that combined classic arias and folksongs with lieder and French numbers. Miss Keiser sang with power and style. . . . In the middle register the voice was especially noteworthy."

ELISABETH RETHBERG has for the last seven years been associated with the Metropolitan Opera House, New York, appearing in leading lyric-dramatic soprano roles. Prior to that she held the same distinguished position at the State Opera, Dresden, a capital sustaining the oldest traditions in the world in opera and concert, as well as in Catholic and Protestant church music, the former Saxon kings for 800 years regarding it their highest duty to advance the arts.

In this center of musical culture, where Elisabeth Rethberg received her perfect training, she had entered the Dresden Conservatory for study of voice and piano as purely incidental to her general education. Her great gifts were quickly recognized. Before she had reached eighteen a five-year contract was offered her at Dresden's famous Opera, which Wagner, Richard Strauss and many great composers chose above all others for the world premieres of their operas.

Following her early successes at that institution, Rethberg was engaged and coached by the illustrious Arthur Nikisch for concerts under his direction at the Gewandhaus, Leipzig, and with the Berlin Philharmonic Orchestra. During periods of leave from the Dresden Opera she sang in concert throughout Germany, Austria, Scandinavia, and in Russia and Bohemia, meanwhile extending her fame in opera as "guest" at the Imperial Opera, Vienna; in Prague, at the Salzburg Music Festivals and other important points.

Then came Rethberg's American successes, both in opera and concert, which, sensational in the beginning, have been sustained with ever-increasing triumphs. Each year on the close of the Metropolitan season, she has sung in opera or concert in this country and Europe. Learning to know and love America, Rethberg built her "house-in-the-woods" on the banks of the Hudson and in a natural park within the city limits of New York.

The international record of Rethberg is a golden one. In 1925 she was acclaimed in London at the Covent Garden Opera; in 1926 she fulfilled concert and opera engagements in America throughout the entire year; in 1927 she sang in Holland under Mengelberg's conductorship in the Concertgebouw and her first contract was closed with the San Francisco Opera Company for that city and Los Angeles; in 1928, at the request of

Royal Opera, Rome, at the invitation of Mussolini, Rethberg received from the New York Guild of Vocal Teachers a medal inscribed, "The Most Perfect Singer in the World."

In the spring of 1929, Toscanini, who had declared Rethberg's "the heavenly voice," requested her to sing as guest artist at La Scala, Milan. So great was her success that instead of the two "Aida" performances announced six were given, the additional four numbering among the last operas conducted by the famous maestro at La Scala. In the fall of that year Rethberg repeated her triumphs in opera on the Pacific Coast.

In 1930, following the close of the American season, Rethberg appeared by invitation at the Royal Opera House, Budapest; the State Opera, Dresden, and the Grand Opera, Paris. The citizens of Budapest, known as the severest critics, regard music as a necessity. Having fine native talent in their opera casts, they are absolutely independent in their judgment. Unanimously, Rethberg was declared one of the greatest singers of all time.

In Dresden, during the international exhibition, a "Rethberg Week" was celebrated at the State Opera. The old saying "A prophet is not without honor save in his own country" was further contradicted by the appointment of Rethberg as honorary member of all State Theatres of Saxony, receiving the personally delivered congratulations of President Schick and high Saxon officials, a distinction never before conferred on so young a singer, and for her great international work in art.

Richard Strauss, Rethberg created the title role in "The Egyptian Helen" at its world premiere in Dresden. In the fall of that same year she created the leading soprano role in Respighi's "The Sunken Bell" on its world premiere at the Metropolitan, the composer autographing his dedication on the manuscript score to Rethberg as profound tribute; prior to repeating the immensely difficult part at the New



In Paris Elisabeth Rethberg was enthusiastically received at the Grand Opera by the most distinguished international audiences in the world. Following her Paris engagement Madame Rethberg sailed at once for America to open the season of opera at Ravinia Park, Chicago, where she has sung each summer since 1923 with the brilliant forces assembled there.

Chicago

Madame Rethberg's voice is acclaimed by the critics the finest soprano before the public today. In the sum of its infinite refinements, her singing art is equally the subject of acclaim which admits little qualification.—*Chicago American*, August 16, 1930.

In quality, in evenness, but, above all, for the connoisseur, in soundness of production, her voice is phenomenally beautiful. In its unique admixture of sweetness, richness, purity, force and ease, it is, merely as a physical phenomenon, perhaps the most beautiful one to be heard in America; certainly it is the most cloying.—*Chicago News*, September 6, 1930.

Faust

"Perfect" is a word that the critic shuns, by natural inclination, but, also, because of an entirely reasonable regard for the probabilities; and it will be admitted that it is a word seldom justified by the event in this world of compromise. Yet I can think of no other word that would describe the singing of Elisabeth Rethberg last night in "Faust" . . . It was, I am certain, just what Gounod heard in his heart when he set down the notes of the ballad and the "Jewel Song." . . . One carried away a memory of a thing so warmly gracious, so effortless, so entirely beautiful that the task of the workaday world will be made lighter by it.—*Chicago Examiner*, July 18, 1930.

La Juive

Madame Rethberg had one of those nights when she literally out-sang herself. Inevitably she sings with distinction of tone and great purity of style, but to these she added the dynamic brilliance and flowing richness to make the role stand out in its proper clean-cut dominance.—*Chicago Journal of Commerce*, July 11, 1930.

Mme. Rethberg sang magnificently. She played the part with simple dignity, no straining after dramatic effect, no labored acting, but with deep feeling. And her singing was as beautiful as anything I have ever heard.—*Chicago Post*, June 30, 1930.

Cavalleria Rusticana

It is an awe-inspiring tour de force demanding the ultimate in power, range and spiritual intensity. Mme. Rethberg tossed it off, disdaining to acknowledge any technical difficulties but rising splendidly to the challenge of the drama.—*Chicago Examiner*, July 24, 1930.

Elisabeth Rethberg as Santuzza, the soprano with the voice of perfect quality, power and warmth. Here was singing to remember for a long time.—*Chicago Tribune*, July 24, 1930.

Sunken Bell

If there are sopranos more ravishing to the ear than Elisabeth Rethberg, they are not to be rated thirteenth to the dozen.—*Chicago American*, June 23, 1930.

All the music that Mme. Rethberg had to sing had distinctive character—and how she sang it. It was superb vocal virtuosity.—*Chicago Post*, June 23, 1930.

The Bartered Bride

Mme. Rethberg, who is Aida, or Elsa, or any tragic heroine, one night, and commedienne another, belongs to the group we used to acclaim in the so-called "golden age" of song, when a soprano could sing Norma today and Lucia tomorrow. Her versatility was no less apparent and successfully employed than the loveliness and facility of her vocalization. Rarely has her voice sounded so satin smooth and brilliant. Nor her personality more engaging.—*Chicago American*, August 9, 1930.

Perfect song is indeed her habit, almost, one might say, her subconscious habit.—*Chicago Examiner*, August 9, 1930.

II Trovatore

The tone was of its invariable purity, and her mastery of the snares and pitfalls of the role should have been a lesson to every singer who heard her.—*Chicago Herald Examiner*, June 29, 1930.

Andrea Chenier

There is no greater dramatic soprano.—*Chicago Examiner*, July 7, 1930.

Budapest

We have never heard a more ideal style, never a more noble refinement. We do not expect to hear the equal for a long time to come. The sublime brilliance, the fine power, the perfect evenness of her voice, and the admirable culture of her art were especially conspicuous in the German songs, which this beautiful woman, this greatest artist brought to life as if she, herself, were the Goddess of Song. In short, Rethberg is a sensation! The large and elegant audience felt happy that it could, for once, honor a singer who was really worthy of all the ovations given her.—*Pesti Hirlap*, May 1, 1930.

There is a striking combination of personal beauty and enchanting loveliness of voice, both noble and refined. Charm is the connecting link between her appearance and her style of singing. It shows her greatness, that she is equally impressive in concert or in opera. Like a pearl in a shell her voice stands out from the background of her many-sided, perfect art, ruled by the eternal law of beauty.—*Pester Lloyd*, May 1, 1930.

The fame of Elisabeth Rethberg's art, newly increased by her sensational rendition of Aida, attracted such a large audience that the huge auditorium was over-crowded. The sincere, noble, healthy art of Elisabeth Rethberg radiated vigor, youth, power, intelligence and deep feeling. There are no technical difficulties for her, there is no limit to the scope of her art. Her individuality is supreme.—*Pesti Naplo*, May 1, 1930.

Aida

Budapest audiences trust only to their own ears, not believing even in the name "Metropolitan Opera." But in the case of Elisabeth Rethberg the critic can state with great delight that this great artist is able to give us wondrous things. Her art is at its highest peak. Her beautiful, pure voice radiates with splendor; her art of singing is perfect; her diction matches the lovely quality of her voice.—*Magyar Hirlap*, April 21, 1930.

The appearance of the opera house showed that a sensational artistic event was about to take place. . . . In the truest meaning of the word Elisabeth Rethberg is a great artist. Her technique is of incredible perfection. Every phrase gave evidence of her matured style, of the depth of her soul and the refinement of her artistic taste.

The audience was spellbound, overwhelmed by so much beauty. Her portrayal of the part was masterly. . . . The marvelous artist received endless ovations and was called before the curtain so many times that count was lost.—*Ujmag*, April 21, 1930.

Butterfly

Again her singing and acting proved a clear, true mirror of her fine, rich soul. The complete scale from childish, innocent love to the burning passion of a matured woman was masterfully portrayed. Her miraculous mezzo voice, her silver-spun, tender legati transported her listeners to a world of dreamy beauty.—*Budapesti Hirlap*, May 4, 1930.

Her wonderful voice, her sublime art, her charming and beautiful personality enshrined her forever in the hearts of our music-loving public.—*Magyar Hirlap*, May 4, 1930.

Again proved that hers is one of the most marvelous voices of all time, so perfectly clear and free as we never expected to hear from a human throat. . . . The depth and sincerity of her art touched the very soul of her audience. —*Ujmag*, May 4, 1930.

Victor Records

Dresden

Each time that Elisabeth Rethberg returns to us, it seems as if her voice had become more beautiful, her style nobler and more refined. Her voice is unique, none can sing as she does. But we want to see as well as hear her, because her charm and loveliness delight us and enhance the beauty of her song.

It is impossible to describe Rethberg's art, suffice it to say that everything she does is truly great.—*Dresden Anzeiger*, May 7, 1930.

Her voice is the expression of her soul. Received enthusiastically wherever she lavishes upon audiences the gold of her incomparable voice. Justly we may call her the first soprano of the world.

There is in Elisabeth Rethberg's voice a virginal chastity that moves us deeply and gives to her songs a tender purity, an artistic perfection. The packed house was in an orgy of enthusiasm.—*Dresden Neuste Nachrichten*, May 7, 1930.

No artist has the hold that she maintains on audiences; no artist evokes such sincere and touching demonstrations of appreciation from them. During her singing every face in the hall expresses joyful content. Her blonde loveliness and graceful charm radiate animated youth and happiness. Her voice and art of singing are unparalleled.—*Dresden Nachrichten*, May 7, 1930.

She came, she sang, she conquered! The most elegant audience seen in many a month occupied every available seat and all standing room. Rethberg is the idol of Dresden, and as such she was received with an ovation lasting minutes before she could begin her program. Half of her numbers had to be repeated, and numerous encores were demanded after each group. Flowers were piled mountainlike on the stage. At the end of the program applause resembled a hurricane.—*Dresden Volkszeitung*, May 7, 1930.

Tannhauser

She was greeted with a demonstration such as the old Dresden Opera House had hardly heard before. And then she started to sing as only she can sing, her voice taking possession of our souls. The rest of the world was forgotten, nothing else mattered but this voice from heaven.

At the end of the act the whole audience rose as one man and tornadoes of applause roared through the house. Flowers rained from all directions, and bouquets were thrown en masse.—*Dresden Neuste Nachrichten*, May 10, 1930.

If you want to prove or demonstrate the meaning of real beauty in the art of singing, Elisabeth Rethberg must be your example of examples. Hers is a voice unique in the harmonious blending of natural qualities. Every tone is ideally beautiful, flawless, without the slightest blemish; her whole scale is a unit of baffling clearness. Her voice is abstract, it is beauty itself, beauty of a better world than ours.—*Dresden Anzeiger*, May 10, 1930.

Is it necessary to report that there was a sold-out house, that the audience was the elite of the city, that there was enthusiasm of gigantic proportions, that there were flowers en masse and all the other makings of a truly great sensational event. These things are inseparable from a Rethberg night!

Elizabeth lived in tones as crystal clear, as warm, as soulful as if produced on the best of Stradivarius violins. Wagner was sung with Mozart bel canto, something rare and magnificent, and Elizabeth was portrayed by her with a touching loveliness and personal beauty.—*Dresden Nachrichten*, May 10, 1930.

II Trovatore

The ardent passion of Verdi's melodies found a wonderful interpretation in Elisabeth Rethberg's voice, but the lyrical passages were the high lights of the evening. She filled them with a deep human feeling. . . . The radiating timbre of her voice and the marvelous legati were irresistible. A sold-out house showered her with boundless enthusiasm—*Staatszeitung*, May 16, 1930.

Paris

After her marvelous performances in Aida, Walkyrie and Tannhauser, the admirable artist Madame Rethberg surprised herself in recital. Surely she is one of the most gifted and charming artists that has come to us from other lands.—*Intransigeant*, June 13, 1930.

None of the great songresses that we have heard in Paris possesses the passion and elan of Elisabeth Rethberg. Her perfect art is combined with a great dramatic temperament rarely to be found in French singers.—*Candide*, June 12, 1930.

Madame Rethberg has a splendid voice. It is difficult which to admire the more, its fullness or its purity. She has besides profound intelligence and a power of interpretation which is in itself perfection.—*Semaine à Paris*, June 13, 1930.

Madame Rethberg, who gave us an incomparable Sieglinde, presented a recital which was real enchantment. Her infinite variety of resources allow her to triumph in every style of music.—*Excelsior*, June 9, 1930.

Rethberg's art and life itself.—*Le Soir*, May 29, 1930.

Madame Rethberg, through her youth, charm and art of singing, eclipses all Isoldes known to music-lovers.—*Action Francaise*, June 13, 1930.

Since her debut this artist has quickly made many friends and legions of admirers. Her art springs from the profoundest resources of the soul. Only supreme endowment can present such gifts. It is impossible to describe her great art, but the unanimous and unbounded acclaim of her audiences proved that this mistress of song is beloved by the Parisians, who will never forget her.—*Zeitung (Paris)*, June 11, 1930.

Madame Rethberg has celebrated great triumphs at the Paris Opera as Aida, Sieglinde and Elizabeth. She was enthusiastically received by press and public. In a song recital there her success was one rarely accorded any singer. Storms of applause from the international audience were so sweeping that she had to double her program.—*National Newspaper (Basle, Switzerland)*.

Elisabeth Rethberg came to Paris for the first time and had an indescribable success. As Sieglinde and Elizabeth, Madame Rethberg made the strongest possible impression on enthusiastic audiences. Her recital, despite the June heat and late season, was sold-out to the last seat.—*Allgemeine Musik Zeitung (Berlin)*.

Dresden

(continued)

Freischut

Weber's melodies make her voice bloom in ideal beauty. There is a miraculous richness in her phrasing, a noble, caressing warmth in her cantilena; passionately rising jubilation in the dramatic climaxes.—*Dresden Nachrichten*, May 12, 1930.

Agathe and Elisabeth Rethberg are of one soul and one heart; the artist lives in the role, and the role lives through the artist. Her singing of Agathe's music has in it something indescribably calming and caressing, something soothing and healing which is not of this world. It comes from a sphere beyond all earthly passion, it has the divine power of eliminating sorrow and sadness.—*Dresden Neuste Nachrichten*, May 12, 1930.

Her tones are strings of pearls, it is a miracle of tonal beauty, it is ideal!—*Dresden Anzeiger*, May 12, 1930.

A touching simplicity and loveliness characterizes her singing and acting of the role of Elsa, though the dramatic climaxes are mastered in heroic, impressive manner. . . . The farewell ovation in the house lasted more than twenty minutes; laurel wreaths and bouquets were piled about her. Let us hope that Elisabeth Rethberg will make us happy again very, very soon!—*Dresden Neuste Nachrichten*, May 16, 1930.

Her every scene was a miracle of vocal beauty. . . . One never tires of hearing Rethberg. One tone from her throat and we have the ardent desire that her singing may never, never cease; the more we hear, the stronger that longing grows. Elisabeth Rethberg, return soon, we are longing for you, we need you for our happiness.—*Dresden Nachrichten*, May 16, 1930.



Steinway
Piano

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NEW YORK NOVEMBER 8, 1930 No. 2639

It is better to enjoy music than to criticize it.

No matter what may be said about the court judges
of this city, the music judges (critics) of New York
are above all suspicion of venality.

On Hallowe'en the spook of Massenet floated
about the rafters of the Metropolitan, and moaned:
"Is Manon the only opera I composed?"

What, strictly speaking, is "symphonic jazz"? The
moment even a bit of jazz appears in an orchestral
work, no one mistakes it for symphony.

Gigli, the tenor, who was a drug clerk in his youth,
can fill any physician's prescription. No wonder he
is able to soothe, stimulate, and relax his hearers at
will.

Czecho-Slovakia won't listen to German operas;
Germany won't listen to Czecho-Slovakian operas;
Hungary won't listen to either German or Czecho-
Slovakian operas. The merry musical war is on.

Frances Gershwin, sister of Rhapsody in Blue
George, and Leopold Godowsky, Jr., son of Leopold,
one of the kings of Pianoland, were married last
Sunday. If there is anything in blood lines, the
advent of a new wonder child should be a very probable
event.

It is gratifying to hear that no less an authority
than Artur Bodanzky does not regard opera as being
in a moribund state. A debate on the subject be-
tween the distinguished conductor and Mary Gar-
den, who is much perturbed over the "impending
fate" of opera, would be very interesting.

Aida (as often before) opened the Metropolitan
opera season. The box office receipts broke the
record for opening nights—by exactly fifteen dollars.
Hard times, eh what? Also, how about those
cheerful paragrapers who tell us that opera, as a
form of musical entertainment, is dying, or at least
very very ill?

An international edition of the complete works of
Palestrina is being prepared in Brussels by Dr.
Tirabassi. Apparently the plan is to print these
works by subscription. The prospectus at hand seems
a little indefinite in its wording, but Dr. Tirabassi,
who comes from Amalfi, Italy, and was presented
with a doctor's degree at the University of Basle,
is evidently a man of learning, and certainly, in any

case, it would be an extremely valuable contribution
to musical art if the complete works of Palestrina
could be placed within reach of the music lover.

Montaigne, the essayist, remarked that, "A pow-
erful imagination brings about the event." Musical
performers will supplement: "And how about aiding
imagination with technic?"

Judging from the attendance at the Philharmonic,
the Opera and the concerts of popular recitalists
the prevailing hard times do not seem to have hit
the music-loving public very heavily as yet.

E. F. Bushnell, who died August 15, 1929, at
Glion, Switzerland, left a gross estate of \$1,935,636.
He was bass soloist at the West Presbyterian Church
for ten years or more and sang in concerts, oratorios
and so on constantly. And they say musicians do
not make money!

According to her illustrious father, little eight-
week-old Miss Heifetz will not be allowed to become
a musician. "It is too hard a life," says the
master-violinist, evidently having in mind the many
thousands of less fortunate ones than himself. It
seems a safe hazard that if his daughter should de-
velop only a moderate degree of his own stupendous
talent, Mr. Heifetz will rescind his ultimatum—and
maybe involuntarily—for genuine talent will not be
denied.

Paderewski is with us again. The grand old master
of the keyboard and erstwhile master of post-
war Poland, pianist and gentleman extraordinary,
sat on the dimly lighted stage of Carnegie Hall on
the afternoon of November 1, and, in spite of his
seventy years (November 6), cast the same spell
over his enraptured audience as he did in the same
hall in 1890. Not long recovered from a serious
operation, the septuagenarian demonstrated the pos-
session of undiminished mental, temperamental, and
physical powers which were little short of marvelous.
The MUSICAL COURIER offers the grand master its
heartiest congratulations on his seventieth birthday,
and believes that it is voicing the hope of his count-
less admirers the world over that his exalted art
may be vouchsafed the musical world for years to
come.

ANCIENT ESTIMATES OF MUSIC AND DANCING

A century and a half ago the philosopher David
Hume published his essays. In one of them he says:
"It must be confessed that chance has a great in-
fluence on national manners; and many events hap-
pen in society which are not to be accounted for by
general rules. Who could imagine, for instance, that
the Romans, who lived freely with their women,
should be very indifferent about music, and esteem
dancing infamous; while the Greeks, who almost
never saw a woman but in their own homes, were
continually piping, singing, and dancing?"

Is this Hume humor? Or is the dour philosopher
merely lost in one of the mists of bonnie Scotland?
Plato, who might be called the David Hume of
Athens, was forever condemning the light music and
frivolous dances of the Greek women. He believed
in military dances and war songs. In the fourth
book of his Republic he says: "For the introduction
of a new kind of music must be shunned as imperiling
the whole state; since styles of music are
never disturbed without affecting the most important
political institutions."

Plato condemned piping and singing and loose
dances as strongly as anybody could condemn them.
And did Hume know that in 1745 William Gutherie,
in a footnote to his new translation of the Orations
of Cicero, defended Roman music? He says: "The
reader is not to imagine from this passage that the
Romans condemned all manner of dancing; for there
were several sorts of dances which they thought con-
tributed both to the gracefulness and activity of the
body. The dances here reproached (by Cicero) are
the effeminate dances used by stage players." But
notwithstanding Plato, Cicero, Hume, or Gutherie,
dancing will go on as usual this season.

"The sculptors of the city, driven by that fierce
professional jealousy which, in every age and country,
has made life so hard for eminent talents, united
against the artist and the stranger, wearying him
with persecutions and threats." That is how the
sculptors of Bologna treated Michelangelo when he
visited them in 1492-3. The story is told in French
by M. A. Lannau-Rolland in his book Michel-Ange
et Vittoria Colonna, published at Paris in 1863. We
quote it here to show how superior the musical pro-
fession is to that of the sculptor and the painter; for
of course no musician is ever jealous of another
musician.

The Bechstein-Moor Piano

Winifred Christie's demonstrations in New
York during the past fortnight of the Bechstein-
Moor Double Keyboard Piano have proved ab-
solutely convincing. This great invention ex-
tends piano possibilities in a manner of which
no conception is given by mere description. One
hears that there are two keyboards, one of which
plays an octave higher than the other, but until
the effects and results of the device are actually
heard the importance of it cannot be gauged.

Purists and reactionaries may harbor a pre-
judice against what they are likely to call tam-
pering with the instrument of the immortals.
It so happens, however, that this "tampering"
gives the player the power to present the music
of the immortals as it is intended to sound. Oct-
ave passages, some of them almost impossible
of execution on the ordinary keyboard, and all
of them impossible to play legato except with
the use of the pedal, are simple on this new
piano. The two keyboards are simply coupled
together and the octave passages played as a
passage of single notes. Furthermore, the many
"spread" chords that are found in the music of
the masters, and which can only be played im-
perfectly, one note after the other, may be
struck on these two keyboards so that all of the
notes are heard simultaneously. The actual
reach of one hand on this piano, instead of be-
ing (at most) an octave and a third, is two oct-
aves and a third.

And yet, with all this, the piano itself is in
no way "tampered with." That is a point that
should be borne in mind by conscientious ob-
jectors. The piano is as it was, the lower key-
board being an ordinary piano keyboard upon
which music may be played just as it has always
been played since the piano was invented. The
upper keyboard also is an ordinary keyboard
provided with a device which causes the notes
to sound an octave higher. Its use is entirely
optional. Entirely optional, too, is the use of
the coupler which attaches one keyboard to the
other, so that every note played will automati-
cally be an octave.

If the performer does not need or want the
upper keyboard he is not compelled to use it.
But it will be found to simplify greatly many
difficult piano passages, and it will also be found
to enlarge the possibilities of transcriptions.
And why not? Many of the works of Bach have
been transcribed and are almost invariably
heard in their transcribed form. The same is
true of certain works by other classic com-
posers. And if works are to be transcribed, if,
particularly, organ works are to be played on
the piano, why should the transcription not be
made as perfect as possible?

Is it not a fact that far too much attention is
paid to the past and far too little to the future?
The past, with all its greatness, is not the end.
There will be greater things in the future. Even
today we are aware of harmonic developments
that neither Wagner nor Strauss nor Debussy
ever dreamed of. And there are many of these
that cannot be played by one player on the ordi-
nary piano keyboard. The double keyboard,
by extending the reach of the hand, renders
them possible, and as the piano so equipped
comes into common use composers of piano mu-
sic will welcome with open arms its possibilities
and will develop an altogether new piano idiom,
broader and fuller than any of old.

Think, for instance, of the difficulty—some-
times impossibility—of transcribing for piano
the orchestral works of Wagner, Strauss, or, in-
deed, any of the moderns! Some of them have
been attempted, but with what inadequate ef-
fect. The Bechstein-Moor piano enlarges these
possibilities to such an extent that works far
more complicated than the Tannhäuser Overture,
which is now a pianistic tour de force, will be
frequently found on recital programs.

Addition is not destruction. Were the Bech-
stein-Moor piano to demand a completely new
technic, like the Janko keyboard; were the play-
er forced, continually, to use both keyboards of
the Bechstein-Moor piano, so that all music
would be automatically transcribed, one might
hesitate to predict its rapid acceptance. But
the Bechstein-Moor piano is an ordinary piano
with something valuable added to it. If it did
nothing else, the fact that it simplifies the ex-
ecution of many difficult piano passages should
recommend it to players, amateur as well as
professional.

Variations

By the Editor-in-Chief

This week marks the tenth year of broadcasting and it seems like only yesterday.

Subject is worthy of a long editorial, explaining the practical, cultural, and especially musical importance of radio broadcasting.

Well, to begin at the beginning:

There is probably no other single concept in the field of physics that has been the subject of so much dispute and controversy among scientists as the ether concept. This theory postulates a medium that pervades all space and by means of which light and heat are transmitted through regions devoid of ordinary matter. It has, by many scientists, been considered the carrier of all types of radiant energy, such as radio, heat, light, ultra-violet, x rays, gamma rays and cosmic rays.

Then there is a more recent theory that also has bearing on the subject of the ether. This new thought concerns "wave mechanics," and has grown out of the work of modification of the Bohr atom as propounded by such investigators as Dirac, Heisenberg, De Broglie and Schroedinger. It considered the electrons inside an atom of any material to be either groups of waves or accompanied by groups of waves.

Considering, therefore, that, in a manner of speaking—oh, turn on your radio and see for yourself how it works.

Personally, I have not been able to find the proper name for my radio when I am listening to something of uncommon interest, there is an excited rat-tat-tat, a sudden great silence, and the contraption, like President Coolidge, does not choose to run.

In Budapest, the teachers of English have increased in recent years from 600 to 6,000, as the movie fans are anxious to know what the film stars talk about in the American pictures shown in the Hungarian capital. No similar increase in the number of music teachers is reported from Budapest. It seems that even a Hungarian baby can understand American music.

And here's some American poetry—or is it Hawaiian?—

HULA

BOM...Bmm...BOM...bmm...

BOM...Bmm...bom...bm...

Hard quick hands on a shark-skin tom-tom,
Seeds in a gourd shell...shaking...shaking,
Surf on a seashore...crashing...breaking,
Flames of the torches...flaming...flaring,
Eyes in the moonlight...burning...staring,
Slim brown body...swaying...curving,
Fluttering fingers...swooping...swerving,
Leis of flowers...wilting...swooning,
Deep hot voices...singing...crooning.

BOM...bm...bom...bm...

BOM...bm...bom...bm...

(From Hula Moons, by Don Blanding.
Published by Dodd, Mead.)

Irving Weil, august critic of the Evening Journal, takes his job seriously, but when he occasionally pokes fun he does it very delightfully. For instance, last week he wrote (October 31) of Strauss' Alpine Symphony, heard at the Philharmonic concert:

Strauss is considerably behind Baedeker as an Alpine guide.

Just which one of the Alps Strauss scaled does not transpose, but it may have been no more than Bavaria's Zugspitze which looks down some 10,000 feet upon its Summer home at Garmisch. That, of course, would be quite enough for any symphony to deal with but Strauss' makes even the Zugspitze a pretty feeble jaunt. One feels that it is a good thing he didn't attempt Mont Blanc—good for Mont Blanc.

It is strongly to be suspected that Irving likes some other compositions a bit more than he cares for the Alpine Symphony.

At any rate, he is not as severe as his confrere—name blank—who was overheard whispering to a neighbor at Carnegie Hall: "Strauss' Alpine Symphony is the Swiss cheese of music."

A spicy item of gossip from the Bayreuth session of last Summer is to the effect that Dr. Karl Muck, the German, was intensely peeved because of the prominence accorded by the Wagners to Toscanini, Italian. Mrs. Siegfried Wagner, the report runs further, arranged tea parties at three different times which Toscanini found time to attend, but Dr. Muck

stubbornly refused to put in an appearance at any of them.

Alfred Mirovich, the pianist, scheduled to give several recitals here this season, is a cousin of Ossip Gabrilowitsch. A few years ago, Mirovich, who had just arrived for his first visit to America, was invited by Gabrilowitsch to attend his piano-cello sonata recital with Pablo Casals in Philadelphia. The afternoon of the concert saw the two rehearsing at the hotel, with Mirovich turning the pages for his cousin. In one of the works, the piano-part was marked at a certain place with a large lead-pencil cross.

"This indicates," explained Gabrilowitsch before the rehearsal began, "that when we reach the cross, Casals will be playing, and you must get up and turn the page for him."

Everything went off so well, that Gabrilowitsch asked Mirovich to be the official page-turner of the recital that evening. The visitor demurred, pleading that he had been in America only two days, that he did not know the usages of the local concert stage, that he would be nervous at such an initial appearance before a strange audience.

Gabrilowitsch and Casals insisted, and, finally, Mirovich consented.

The pencil-cross sonata opened the program that evening. Mirovich was even more nervous than he had feared. However, he became intensely interested in the playing and when the large cross loomed up suddenly he entirely forgot its meaning.

"Turn, turn," whispered Gabrilowitsch excitedly. Mirovich half rose and reached for the page. "No, no," came from Gabrilowitsch, and Mirovich sat down again. "Turn for Casals," commanded the agonized Gabrilowitsch.

Meanwhile, Casals had reached the awkward place and managed in desperation to turn the page himself. The innocent Mirovich sprang to the Casals desk, and turned another page, which the angry Casals immediately turned back.

Mirovich, in panic, dashed over to Gabrilowitsch (who had in the interim also done his own page-manipulation) and turned for him. Up went the furious pianist's hand and he slapped the page back.

The audience had by this time become aware of the comedy of errors and tittered in huge enjoyment. Mirovich perspired in frenzy.

"My first American public appearance," he says, when telling the story, "was, at any rate, a laughing success, but not with Casals and Gabrilowitsch."

From Beau Broadway's column in the Morning Telegraph:

Isn't The Song Without a Name a swipe from Kreisler's Old Refrain?

That reminds me of the one about the chap who went up to a melody borrower and said: "I want to tell you how much I liked your concert."

"I'm so happy you were made happy," said the composer. "Yes," said the heckler, "I never dreamed I'd shake hands with Chopin in person."

Paris nationalistic dailies are waging a campaign against the great number of German concerts scheduled for this winter in the French capital. Why waste words? The best remedy would be to give more French concerts.

The Sun (November 1) says: "La Traviata will be song at the President Theatre tomorrow." Is not La Traviata song always?

Speaking of newspaper matters—New York Philharmonic players must smile when they read the Tribune caption of November 2: "London to Have Busy Season for Orchestras."

Riot insurance is now obtainable. It has been in vogue for a long while in grand opera, where a riot of enthusiasm can always be purchased.

535 W. 110th St., New York City,
November 1, 1930.

Leonard Liebling, Esq.,
113 W. 57th St., New York City.

My dear Mr. Liebling:

I am not given to flattery but I cannot help expressing my highest esteem of the stand you have taken, namely, that every serious musician ought to be supported ethically and actively regardless of one's personal opinion. I know that you are not an enthusiastic admirer of Bruckner and Mahler. If more critics had shared this point of view, per-

haps the great masters would not have had to struggle quite so hard to gain recognition.

Permit me to thank you most sincerely for offering to publish my letter. I also wish to say that it is highly gratifying to be privileged to count you among the honorary members of the Bruckner Society.

I hope that you will find it worth while to publish a short article on Bruckner now and then in order to keep his name before the public. Whenever I find anything of interest about Bruckner or Mahler I shall take the liberty of sending it to you trusting that it will in your judgment be of interest to your readers.

If critics would for the time being stress the beauties of these Austrian composers before and after performances instead of emphasizing their weaknesses—and every genius has both—much could, I think, be accomplished toward overcoming the prejudice which now exists. Only in this way can Bruckner and Mahler be judged fairly by American audiences in the course of time.

I might mention the fact that I understand that the Chicago Symphony will play some Bruckner and Mahler this season.

Thanking you again for your kind letter, I remain
Cordially yours,

ROBERT G. GREY.

Sir Hamilton Harty declares: "Never once do I remember hearing over the wireless anything approximating to music." To which one can think of no reply more appropriate than "Tut, tut."

Look at the brighter side. See how many Russian children are not geniuses on the violin.

Perhaps the best way to make grand opera a necessity would be to pass a Nineteenth Amendment against it. Our country soon would be full of sing-easies.

From Le Menestrel, Paris, September 19:

—Le Musical Courier du 23 août publie une photographie de son rédacteur en chef, Leonard Liebling, prise devant la façade de l'Opéra, sous l'affiche des Huguenots. En voici l'argument: "L'expression de tristesse sur le visage du rédacteur en chef du Musical Courier est due à la peine que lui cause le répertoire inchangeant (unchanging) du Grand Opéra de Paris." Situation inchangée, comme disaient les communiqués de la guerre. Puisse celle-ci se terminer aussi par une victoire.

Louis Graveure wore square whiskers one season, went beardless the next, and now sports a mustache. The betting among his admirers now is 7 to 5 that next winter he will come out with a Louis Napoleon, and 8 to 5 that he will be bedecked with burnsides. He never changes, however, so far as his perfect interpretative art and fine diction are concerned.

Vi informs Variations that to children, the Czerny Etudes represent the castor oil of piano practising.

The Sunday Times of Zanesville, O., says in its issue of October 19 that I am known as "the Edison of music." Incandescently or phonographically?

With political and prohibition scandals filling the air and the newspapers of our land, no wonder the press pays so little attention to the fact that just 275 years ago occurred the death of Marcos Soares Pereira, Portuguese composer of Masses, Psalms, Te Deums, and Motets. This is an ungrateful world.

Several American composers have recently asked me to suggest some suitable material to be turned into opera librettos.

It is not easy to find effective stories for lyrical stage purposes. An ideal opera libretto must offer pictorial possibilities, be good drama, and furnish situations that lend themselves to musical comment and illustration.

I offer the following original scenario, which I have not copyrighted, and it is available to all American composers, even modernistic ones, without any charge whatsoever:

The scene is laid in The Dead City, upstairs. A clock indicates the hour. It is half past. A man enters. He is Parsifal.

Then the plot proceeds:

After being shaved by The Barber of Seville, Parsifal meets Martha, The Jewess, and took her to The Masked Ball, where she disguised herself as The Queen of Sheba, and he impersonated The Trumpeter of Säkkingen. Robert the Devil, seeing The Queen's Lace Handkerchief lying on the floor, took it to Martha, and Parsifal's anger precipitated A Merry War, in which no Ruddygore was spilt.

Parsifal being stingy, espied The Water Carrier and offered Martha a drink, but she said she preferred L'Elisir d'Amore, and forthwith left him and sought Eugen Onegin, The Beggar Student. Parsifal pursued her, but The Flying Dutchman was not fast enough to catch his Favorita, and she joined his L'Amico Fritz (in the costume of Lohengrin), who introduced Martha to Linda de Chamounix and

treated both of them to a chocolate L'Eclair. At that moment Martha, remembering her appointment with Sigurd, The Gipsy Baron—who had promised her the Ring of the Nibelungen—jumped into a cab driven by The Postillion of Longjumeau, and reached her destination as The Chimes of Normandy tolled the hour of midnight. But The African at the door had seen her.

Just then Parsifal dashed up and asked the whereabouts of Martha. Did William Tell? No, for he was the Mute of Portici, and wore a Domino Noir, By Order of His Highness, The King of Lahore (who was King Against His Will). Parsifal, after fighting Love's Battle with Martha, called her a Nuremberg Doll and found consolation with one of the Maidens of Schilda. Martha was captured by Two Grenadiers and The Yeoman of the Guard for the Seraglio of Merlin, and would have ended her days there as a Bartered Bride had it not been for the heroic Siegfried, who paid good Rhinegold for her release, and being neither a Don Juan nor a Poacher, soon celebrated his Wedding Morning with her and gave her a Golden Cross as a nuptial gift.

At the ceremony the Meistersinger sang the Praise of Women and the Piper of Hamlin played on his Magic Flute. Of Parsifal, that Master Thief, nothing was heard again, except that he later left the Barber of Seville and patronized the Barber of Bagdad instead. Siegfried and Martha lived happily forever afterward, and now have two children named Hansel and Gretel, while the Cricket on the Hearth chirps in their home. Thus endeth the true tale of the Templar and the Jewess.

A country cannot have everything. America has no national music school or opera, but it has baseball, pugilism, football, bandits, bootleggers, mosquitoes, psittacosis, divorce scandals, nude revues, tabloids, prohibition, and rapid and permanent slumps in Wall Street.

Thoughts about the tuba and its players beset me these dreary autumn days. I have tried in vain to hit upon the reasons that cause some men to become tuba players. Are they born with talent for the tuba? Does a toy tuba fall into their hands when they are children? Where do they first hear the tuba? Has there ever been a tuba recital? Does juvenile fondness for the pretzel induce ambition for the tuba? (Anyway, which came first, the tuba or the pretzel?)

Is a father proud or ashamed of a son who plays the tuba? What does his mother think? Does she ever reflect that she did not raise her boy to be a tuba player? Is he asked by his parents to "play something" when they have company?

What would tuba players be if they were not tuba players? What kind of woman marries a tuba player? Where does she go when her husband practises? What becomes of the world's discarded tubas? I seek answers to these questions no more eagerly than Manfred looked for his Astarte.

M. B. H. bulletins: "There are, officially, 7,000 hues, and I hear most of them in the coloring with which Walter Gieseking shades his playing of the music of Debussy."

I. P. F. inquires: "Is grand opera a 'racket,' too? Look at Aida. In the second act Radames is 'taken for a ride' in a chariot, and see what happened to him." In *Götterdämmerung*'s second act Siegfried only went for a walk and also fared badly.

There were only eight great men, said Bernard Shaw over the radio, and he named them: Euclid, Ptolemy, Kepler, Copernicus, Aristotle, Galileo, Newton, and Einstein. How about Toscanini, the first conductor who refused to let opera stars hold high tones longer than the composer intended?

LEONARD LIEBLING.

ANOTHER PICTORIAL BIOGRAPHY

In the issue of November 15 starts one of the MUSICAL COURIER's "Pictorial Biographies" of great composers—that of Karl Goldmark, the one hundredth anniversary of whose birth was celebrated in May of this year. Goldmark belonged to that limited and happy class of composers who were thoroughly appreciated during their lifetime, and his works, notably the opera Queen of Sheba, brought him affluence while still a young man. Today, for some unaccountable reason, his music is rarely played. For sheer beauty of melody, richness of harmony and mastery of orchestration he has few equals among the composers of the nineteenth century. His Sakuntala overture, the sumptuous ballet music of the Queen of Sheba, his Rustic Wedding

Symphony and his violin concerto are masterpieces. His Spring overture, a rarely played work given by Erich Kleiber with the Philharmonic a few weeks ago, made the "modernists" fairly gasp with astonishment and—admiration. The gasps were plainly audible in Carnegie Hall.

ZIEHN AND GOLD

Julius Gold found in Bernhard Ziehn a thoroughly sympathetic teacher. Ziehn, like Gold, has the sort of mind which is truly scientific, a term that is rarely understood.

Used in connection with investigations, either in music or science, medicine or philology or any other study, "scientific" means, first of all, as nearly accurate as is humanly possible, and, conjointly, a strict avoidance of any statements that are mere conjecture unless those statements are carefully so labeled.

These attributes and mental qualifications have been so utterly (and outrageously) rare in music that, as a matter of fact, we have scarcely any truth in the whole theoretical literature of our art.

Perhaps the reason of this is that music is the most emotional of all the arts, and people who interest themselves in it are likely to be more emotional and visionary than strictly scientific. In any case it is certainly a fact that one may read in treatises, dictionaries, musical magazines and periodicals and especially, of course, in the more popular press, all sorts of statements about music that are founded not upon fact but upon "the will to believe."

Redfern Mason in the San Francisco Examiner published an article some time ago upon the work of Julius Gold, who is at present one of the violinists of the San Francisco Symphony Orchestra, bringing forth just these facts. Mason says:

"Gold is a disciple of Bernhard Ziehn, and, if that is explaining the unknown by the more unknown, I will tell you that, according to 'Ferruccio Busoni, as a master of harmony Ziehn stands alone,' and Robert Franz marveled at Ziehn's 'astonishing acquaintance with musical literature.'"

Further on he writes: "If I succeed in indicating the reality of Ziehn's greatness I shall have done my duty by Gold, his master and the public.

"People imagine that Debussy invented the whole-tone scale," says Gold. "As a matter of fact, Ziehn devotes a chapter to the subject in his book on harmony published in 1886. The man was an iconoclast of false pretensions and Riemann was his particular *bete noir*. Riemann covered such an immensity of territory in his investigations that he could not possibly be accurate. His book on The History of Musical Theory Ziehn showed to be wrong nearly in every capital statement."

Which serves to show Gold's feeling toward men like Riemann who, however important their work may be from a certain point of view, are not completely accurate. Toward the end of his article Mason speaks as follows:

"If Ziehn could see Julius Gold's Dictionary of Musical Terms, a work on which he has been engaged for years and which will take years more to complete, he would be delighted. This is no dry-as-dust compilation, but a work full of rich literary sap. He quotes from Richard Hakluyt about the jew's harp.

"Here is a quotation from Kyng Alexander, supposedly written circa 1300:

"'At theo feste was trumptyng, piping, systoling and ek harpyng, knyf-playing and ek syngyng, carolyng and turneeieyng, wrastlyng and ek skirmyng.'

"A word is a gold-mine of suggestion if you look into its inner meaning. That is Julius Gold's approach to the terminology of music. What music-lover will deny him a 'Benedicite'?"

It must not be supposed, however, that Julius Gold has confined his work to a mere slavish study and exposition of the work of Ziehn. He has become Ziehn's natural successor as a simple result of the fact, as stated above, that he and Ziehn have the same viewpoint, the same sort of minds, the same passionate devotion to accuracy. Gold would like to devote all of his time to digging deeper and deeper into the mysteries of music, ancient, medieval, modern and futuristic. Those who know the work of Ziehn know that he was a prophet. Gold, if he can ever find time, will no doubt be able to point out what is tenable and what is not tenable in the present experiments of the modernists, or the futurists.

Music adheres to the laws of evolution as does everything else human. It moves forward in a straight line, in spite of appearances to the contrary and efforts on the part of certain composers to drag or force it aside. Ziehn was able to foresee the future by measuring the straight line beyond his own day. Gold should be able to make an important contribution to musical art by carrying this

same process further. It is certainly to be hoped that he may find time to devote himself to this important theoretical and highly practical work.

ONE AMERICAN OPTIMIST

In making announcement that Frank Jay Gould, American millionaire, had leased the Municipal Opera House at Nice and would restore it to its former important place in European music, the expectation was expressed that many Americans would be attracted to Nice by the prospect of first class music.

This opinion is so diametrically opposed to that which we so frequently hear uttered just now in America that it is worthy of consideration. The idea in America seems to be that Americans have lost all desire to hear good music and cannot be drawn even across the street to hear the best of offerings. Mary Garden is one of those who has publicly announced that opera was dead, and there seems to be widespread accord in this opinion.

And in the face of all this pessimism we find an American millionaire apparently harboring the thought that Americans will be drawn to Nice by the prospect of good music!

It is pleasing to find one man at least who is an optimist.

MRS. EDISON PRAISES THE AMATEUR

The other day Mrs. Thomas A. Edison made an address over the Columbia Chain. She spoke on The Musical Amateur, from the National Recreation Congress, and her address had to do with the playing of an orchestra which preceded her on the program and which was composed of musical amateurs who played in spare hours for the joy of playing.

Mrs. Edison said that hundreds of such orchestras were springing up in many cities where the municipal departments of recreation have supplied leadership and encouragement. Thousands of men, women and children, she said, all of them amateurs, are finding new delight in creating music together.

It would be difficult to perceive anything more valuable than such an address, coming from a woman of the authority and reputation of Mrs. Edison. The wife of the original maker of canned music and of canned drama expresses herself publicly to the vast audience which listens in on the Columbia Chain as being opposed to the whole world's becoming mechanized. No doubt her remarks will cause people to stop for a moment in the mad rush for excitement which is getting to be a real danger in this country, and will discover that perhaps, after all, the simple delights of music making are worth consideration as a rival of the sound picture or radio.

THE LAST PESSIMIST

Willard Robison, director of the Maxwell House Ensemble, has been conducting a questionnaire. He got "all het up" over what is called "canned music," and decided to ask some of his associates what radio musicians think of the future of their profession. Some were optimistic, a few had never thought about it, and a few had their doubts. But they were all sure that they would not allow their children to take up music as a profession, acknowledging themselves quite unable to predict what mechanics might do to music in the future. The idea seems to be that all of the music to be broadcast would be first recorded and then would be sent around to various stations, giving employment to electricians but not to musicians.

This delightful pessimism brings to mind a vision worthy of H. G. Wells of a world with just one musician left. This musician would of necessity be a musical polyglot, ambidextrous and able not only to sing but to play a lot of instruments as well.

Mechanics, being simplified, extended and enormously developed, he would make orchestra scores by playing each of the instruments in turn on the same record, marvelously synchronized, where the listener would hear them all at once with a perfection quite unknown in the present day orchestra. This one musical monstrosity, who might on his off days be permitted to teach a successor all of the tricks of his trade, would be in a position to form a union and to gather in immense basketfuls of shekels, but even so he would come cheaper to the broadcasters and the rest of the mechanics than whole orchestras, opera companies and so on.

It is a delightful impression one gets from all this, and we are sure that Mr. Robison and his associates of the Maxwell House Ensemble will now watch each other as a cat watches a mouse to see which of them is to outlive the rest. Perhaps by the time all of the musicians are gone but one, all of the pessimists will also be gone but one, and may that one not have a successor!

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

Justice for Women Orchestra Players

Chicago, Ill.

Editor, Musical Courier:

It is indeed about time that women musicians were given an opportunity to play in our great symphony orchestras. There are, of course, a few small orchestras and occasionally a woman's symphony orchestra that engage the services of women, but what reason on earth is there for not having them in the really big, well known orchestras? Certainly it must be some stupid prejudice that prevents conductors from giving women an equal chance as men receive. They should get over the idea that feminine players are not as capable as masculine ones; that may have been the case in bygone days when women had a hundred other things to attend to besides their art. However, in these times many duties of women have been lessened and they can devote as much time to their music as men.

It is not only in the great symphonies but in radio stations, the better hotels, and countless other places where music is needed that women are foolishly barred. It is always the same answer: We cannot use women here. And that is the end of it; no amount of arguing will help. Women study just as many years as the opposite sex does; have just as many financial worries and struggles, and when they are finished players and wish to establish themselves as professional artists, they are confronted with the aforementioned problem. I wonder if women are expected to thrive merely on air and their music? At least it seems that way! The old explanation that men need positions more badly than women is certainly uncalled for today as women have just as many responsibilities as men.

And, too, why should not a woman player have the satisfaction and pleasure that comes in playing with a fine body of musicians under a world-renowned leader? It is not only the conductor, but the public and the musicians themselves who so narrow-mindedly object to giving women the great opportunities that they so well deserve. Women have shown the world in the last years that they can handle positions with ease that were thought impossible a short time back; and there is no reason why orchestral positions should be excluded!

Very sincerely yours,
LORIA D. SANDERS.

More Anew Articles on Voice

Chicago, Ill.

Editor, Musical Courier:

I was very much interested in Accord and Discord in the October 18 issue of the MUSICAL COURIER.

It is indeed amusing to read all the articles on the voice that appear from time to time, most of them quite iconoclastic and not offering a remedy to conquer the fault.

Sometimes a friend will accompany a stu-

POET'S CORNER

Ballade Pour Yvonne Gall XX Siècle

The Lilies of the Bourbons,
The white plume of Navarre
Arise, once more ascendant
In their bright peculiar star.

From the distant days of chivalry
Come beauty and romance;
When nun and princess sang alike
And gallants rode for France.

From off their ancient pages
The dust of years is blown,
And all their tender loveliness
To us again is shown.

It was your lovely singing
Brought this vision fair and fleeting.
And in our hearts 'twill ever dwell
In echo's soft repeating.

Envir
The Lilies of the Bourbons,
The white plume of Navarre,
Shall ever rise in glory
In any land you are.
—Beverley Githens.

dent, who will remark, "My teacher does not believe in calling attention to the breath, he (or she) says we breathe to live and the mere fact that we are alive is enough." Would it not be wonderful, if possible, but few people breathe properly for good health, let alone good singing.

I would like to say that the MUSICAL COURIER is providing its readers with very interesting articles. You know we learn as much from the false as the true.

Sincerely,
ESTELLE L. PERSHING.

Doffs His Hat to Stearns

Repose, Mass.

Editor, Musical Courier:

May I doff my \$5 non-Knox hat to Theodore Stearns for his miniature history of music published in serial form in the MUSICAL COURIER? The series so far has been worth the price of three years' subscription to the MUSICAL COURIER, and quite a relief after the articles on How to Sing and How Not to Sing. Now that you have published a few of Stearns' articles, please get the habit and give us more of them. They are excellent.

Very truly yours,
B. F. ARMSTRONG.

The Ded Letters Burid

Lake Placid, N. Y.

Editor, Musical Courier:

In the MUSICAL COURIER of September 27 the following article appeared:

"Discussion is always in order regarding candidates for places in the Hall of Fame at New York University. Here are a few suggestions of my own for nomination as

statues or as tablet subjects: The man who made the words quartette, sextette, technique, clarinet, etc., into quartet, sextet, technic, clarinet, etc."

Because the Simplified Spelling Board has no special desire to be incognito I take this opportunity to reveal the identity of the organization which has at last buried the dead letters indecently exposed in some words for a long time.

It may be of interest to the author to learn of other words which have been similarly simplified. So I am sending in your care the 3 parts of the Handbook of Simplified Spelling and Reasons and Rules, and 30 Words, giving you the whole situation at a glance. I should be glad to hear of any particular questions that come up.

Very sincerely yours,
BOYD WOLFF, Asst. Sec.
Simplified Spelling Board.

A Slip of the Pen

New York, N. Y.

Editor, Musical Courier:

According to Mr. Stearns in his Miniature History in the October 25 issue of the MUSICAL COURIER, the more the flute or clarinet player closes the holes in his instrument just that much higher are the tones that he gets."

I have been playing flute for many years, and on my instrument just the reverse of his statement is true. Or is my flute made wrong?

Sincerely,
HARRY H. MOSKOWITZ.

Wants to Know the Secret

New York, N. Y.

Editor, Musical Courier:

A few minutes ago I was in very high spirits and now I am gloomier than ever. All due to your magazine. I have reference to the article on tone production, which looked so promising and proved so empty. What is the idea? Is it an advertisement? If it is, I beg your pardon for all the nasty things I've been thinking, but I do remember articles in this column that did give its

readers specific hints on tone production. But this article is a joke and I am surprised at you, that you did not see how pointless it was.

Suppose you ask Miss Brett to let us in on the secret of this wonderful device of which she speaks so enthusiastically in Article 7 of November 1 issue.

Trusting that you will take this letter in the right spirit and not let it go unanswered, I am,

An aspiring prima donna,
ADELE A. KAMINER.

I See That

J. C. van Hulsteyn has been invited to be one of the judges in the violin scholarship contests next year of the Ecole Normale de Musique in Paris.

Cobina Wright, soprano, will give a New York recital on November 11.

Adolfo Betti narrates some interesting musical experiences encountered on his vacation in Europe.

Joseph N. Weber says that "romance cannot thrive in a robot age." Gabrilowitsch was a brilliant soloist with the Philadelphia Orchestra last week.

Clemens Krauss is the new head of the Vienna Philharmonic.

Grace Leslie made an auspicious first appearance in Berlin.

Paul Kochanski will introduce a new sonata by Eugene Goossens this season.

The American Academy of Arts and Letters will officially open their new building on November 13 and 14.

Vera Brodsky, American pianist, is shortly to return from abroad.

The Chicago Opera had another brilliant week with Die Walkure, La Forza, The Jewels of the Madonna, Manon and Tannhauser.

Bertha Yocom has opened a studio in New York.

Rosa Ponselle is to sing the leading role in Romano Romani's Fedra at Covent Garden this spring.

G. A. LaForest explains the LaForest Method in this issue.

Nastia Poliakova will make her American debut on November 30 in the Bijou Theater, New York.

Antonia Brico has sailed for Europe.

Edith Harcum is to give a recital in New York on November 11.

Nevada Van der Veer will remain in America this winter.

The Curtis Institute of Music has started its third season of weekly broadcasts.

Florence Foster Jenkins' annual song recital was attended by an overflowing house.

Baroness von Klenner, Geoffrey O'Hara and Knight MacGregor shared a program at the Washington Heights Civic Club.

Edna Zahn's first song recital in Buffalo, N. Y., was a fine success.

Henry F. Seibert, organist, gave recitals in four cities in October.

Walter Giesecking and his instructor, Karl Leimers, left New York together for Chicago; the latter has a master class in Los Angeles.

Elsa Foerster, American prima donna, won highest praise for her Turandot in Cologne papers.

Robert Braine's new Concerto in Jazz will be broadcast on November 10.

Alexander Bloch is to conduct the Atlantic City Orchestra on November 30.

Frances and Dorsey Whittington gave a two-piano recital in Birmingham on October 18.

Kleiber and the New York Philharmonic were popular visitors in Philadelphia on October 20.

Emma Otero is to sing at the White House on December 2.

Paul Graener is the new head of the Stern Conservatory in Berlin.

J. Warren Erb has been appointed conductor of the Symphonic Orchestra Society at New York University.

Leonor Cortez scored a real triumph in Frankfurt.

Igor Kipnis, three-week-old son of Alexander Kipnis, is now paying his first visit to America.

Paul Longone will be busy with the Bracale Opera Company in Caracas, Panama and Havana until March of next year.

Anthony F. Paganucci has written two charming new songs, Longing and Cuckoo Clock.

Ariel Rubinstein, pianist, coach, composer, has reopened his New York studios for the 1930-31 season.

Belle Fisch Silverman will resume teaching on November 10.



HUMAN BRAIN EMITS RADIO WAVES.—SCIENCE NOTE
Will Stokowski's next broadcasting innovation be to get himself wired for sound and eliminate his musicians?

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Bertha Yocom Opens New York Studio

Bertha Yocom, well known teacher of piano, who has been identified with musical activities throughout the country, has opened a studio in New York this season. She also retains her studio in Philadelphia.

For the career of piano pedagogue Miss Yocom is exceptionally well qualified, both by natural musicianship and by her extensive study. After completing the entire curriculum of the Philadelphia Musical Academy, Miss Yocom was an artist pupil for six years of Mme. Wienckowska, late first assistant to Theodore Leschetizky of Vienna. So marked was Miss Yocom's ability that she was recommended during this time to prepare pupils for Mme. Wienckowska. After the death of Mme. Wienckowska in New York, Miss Yocom went twice to Vienna to study in the Leschetizky school. In addition to her training at the Philadelphia Musical Academy and the Leschetizky school, Miss Yocom is accredited by the University of the State of New York and the American College of Musicians.

Miss Yocom was the founder of a school of music in Philadelphia and for ten years has been director of music in colleges, giving instruction in piano, theoretical branches and piano pedagogy. In the latter course Miss Yocom applies the Leschetizky principles to a revised conservatory course. This course has been enthusiastically received by college students and teachers, who report



BERTHA YOCUM

excellent results. Miss Yocom has also met with success in concert appearances. She made her debut in recital in New York, and has appeared in many cities of the country.

Romani Opera for Covent Garden

Covent Garden will produce Romano Romani's opera, *Fedra*, next spring, with Rosa Ponselle in the leading role. This decision was reached last summer at St. Moritz, where Col. Eustice Bloes heard the opera, which had been recommended by Serafin.

Fedra won the national competition in Italy about fifteen years ago. There were about one hundred contestants, including the best maestros of Italy, and Mr. Romani



ROSA PONSELLE and
ROMANO ROMANI

at St. Moritz, Switzerland, where the latter worked last summer with Miss Ponselle on this season's repertory at the Metropolitan. Miss Ponselle will sing the leading role in Mr. Romani's opera, *Fedra*, at Covent Garden next spring. The mascot is Whiskers, the singer's new wire-haired terrier.

was successful. *Fedra* was produced at the Teatro Reale in Rome with Rosa Raisa and Lazzaro, Spanish tenor, in the principal roles, and met with excellent success. Two days after its premiere, Italy entered the World War, but the opera had twelve performances at Lavorino. As the war went on, musicians became soldiers, and Mr. Romani, who had been associated with the Columbia Phonograph Company in Milan, was called to New York. Here he continued his activities as musical director.

Nothing was done about producing *Fedra* in this country. Mr. Romani turned his attention to teaching and coaching Rosa Ponselle and other celebrities. Owing to Miss Ponselle's success the last two seasons at Covent Garden, it has been decided to use *Fedra* as a new vehicle for her. Next

spring, in addition to the Romani opera, she will do *Traviata* and *Trovatore* there.

Previous to the production of *Fedra* in Rome, Mr. Romani had another opera given, under Serafin's baton, called *Zulma*, which he wrote when he was but eighteen.

Mr. Romani has resumed teaching in his Riverside Drive studios. Among those who worked with him last season were Jose Santiago, baritone; Nina Tonelli, soprano, who is singing with much success in concert in California; Mme. Gorsley, dramatic soprano, who recently concluded a successful season at Ravinia Park; Eleanor La Mance and others.

Cornish School Notes

The Cornish School has entered its sixteenth winter session with the largest enrollment on record. The faculty contains some brilliant new names. From Dresden comes Lore Deja, for six years assistant to Mary Wigman, and soloist with the Wigman Dancers, the Palucca Company, and who has also appeared in her own recitals touring the leading cities of Germany, Russia, Switzerland, the Scandinavian countries. She will teach the Modern German form of the Dance. Cornelia Niles comes from New York to teach Spanish and Oriental dancing; John H. McDowell, from Boston University; Leland Powers, Columbia University, to teach Phonetics and Applied Diction; Welland Lathrop comes directly from the Schaeffer School, San Francisco, and was formerly with Norman Edwards at the Eastman Theatre, Rochester, to teach Modern Applied Design; Dorothy Ortmans arrives shortly from The London Dalcroze School to teach Dalcroze Eurythmics.

Miss Niles opened the Cornish Three Arts Series with a dance recital of Spanish and Oriental numbers on October 10, and Miss Deja will appear in a recital of the Modern German form of dance shortly. The Cornish Trio, the Cornish Orchestra, Franklin Riker, tenor, and the Cornish Players are all scheduled to appear within the next month or two. Registrations for the 1930-31 sessions are heavier than preceding years, and as usual all parts of the States, Canada, Alaska, etc., are represented on the records.

Brosa Announces Violin Recital

Brosa, head of the string quartet which takes his name, is to give a violin recital at the Guild Theater on November 16.



JOHN CARROLL,
baritone, who will give his annual
Town Hall recital on the evening of
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Ward Baker Invents New Music
Shell
Ward Baker, minister-violinist and composer, has invented a new acoustical music shell which he tried out at his recent recital in Oakland, Cal. The contrivance is small enough to inclose a soloist and the Oakland newspapers report that it increases the volume and carrying powers of musical tone.

May Scheider Stone Studio Notes
Betty Wayne was soloist at the Theological Seminary, N. Y., September 30, and sang over WGBS on October 8. Both Clara Porter Goldman and Betty Frankel were engaged for Temple positions, the former being in Mount Vernon and the latter in Paterson, N. J.

Concert Management Vera Bull Hull

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Kathleen Kersting "Destined for Brilliant Career"

A young American girl, making her debut with the Chicago Civic Opera Company last season, made such a success as to be pro-



KATHLEEN KERSTING

claimed by the Chicago critics as a "find" for the company. Several of these same critics predicted a brilliant operatic career for this gifted young soprano, Kathleen Kersting. She sang such parts as Mancellino in *Fidelio* and Elizabeth in *Tannhäuser* with such outstanding merit that she was reengaged for this season with the Chicago Company, which she began during the first week, singing opposite Rosa Raisa in *The Jewels of the Madonna*.

It was while she was singing in Germany that Business Manager Herbert M. Johnson and Musical Director Polacco heard Miss Kersting and engaged her for the Chicago Civic Opera Company. Although an American—her home is in Wichita, Kan.—Miss Kersting received most of her training and operatic experience abroad, having studied with Emma Calve for three years in France and three years in Italy with other well known teachers, and in Germany. She has sung in various opera houses in Italy and in Germany. Not yet content with her art, Miss Kersting continues to study and improve upon it, and she spent last summer studying and coaching in Berlin and at Bayreuth. She expresses a great fondness for German opera, yet does not believe a singer should limit herself, and thus she has studied with equal diligence the French and Italian repertory. Her brilliant success during her first season in Chicago is a splendid augury for the future of this talented young American.

New York Philharmonic in Philadelphia

PHILADELPHIA.—The first concert of its Philadelphia season was given by the Philharmonic Symphony Orchestra of New York in the Academy of Music, on October 20, under the leadership of Erich Kleiber.

This was Mr. Kleiber's first appearance here, and it was a highly successful and enjoyable one. His conducting was marked by excellent musicianship, including great attention to even the slightest details, masterly comprehension of the content, a quality of vitality, which was communicated to each member of the orchestra, and no objectionable mannerisms. Philadelphians hope for many opportunities of hearing him conduct.

Goldmark's Overture, *In the Spring*, was the opening number (played in commemoration of the Centenary of the Composer's Birth, May 18, 1830). It was beautifully played, bringing out the refreshing, happy character.

Gruenberg's Symphonic Poem, *The Enchanted Isle*, was decidedly modern in melodic, harmonic and orchestral treatment, but under Mr. Kleiber's reading it was interesting, as the individual and ensemble parts were so well played.

Dvorak's Scherzo Capriccioso was given a charming interpretation and performance. Schubert's Symphony in C major, as the closing number, quite outshone all the others, however, in its classical beauty, well-balanced form, delightful melodies and satisfying harmonies. To this work Mr. Kleiber gave a masterly interpretation, while he obtained a beautiful tone from the orchestra, and perfect unity of performance. M. M. C.

Antonia Brico Sails

Antonia Brico, conductor, left on October 22 for Europe, where she will conduct in Berlin, Paris and Hamburg. Miss Brico is a young woman who has recently come to the attention of the music world because of her work with the Berlin Philharmonic last year. Her conducting at that time aroused so much interest that she was invited by

California to do some work there this past summer.

During August, Miss Brico made her American debut at the Hollywood Bowl. On August 26 she conducted the San Francisco Orchestra, at which time Stojowski was the soloist. Mr. Stojowski was Miss Brico's teacher. On September 5 the University of California arranged a concert for her with the San Francisco Orchestra at the Greek Theatre.

Miss Brico has studied under Karl Muck and at the State Academy of Music in the conducting school with Prof. Julius Preuer, who is the conductor of the Berlin Philharmonic.

Kochanski to Play Goossens' Sonata

Paul Kochanski, who arrived in New York recently, brought with him, besides his cherished Guadagnini manuscripts of two sonatas, one by Eugene Goossens and the other by Alexander Steinert, both dedicated to him. Mr. Kochanski expects to introduce the Goossens, and perhaps also the Steinert, sonata here this season.

Goossens is busy in Rochester and has had to lay his composition aside for the time being. During the summer he started on a new opera, after the success of his *Judith* last year. This time the work is not a one-acter like *Judith*, but will occupy an entire evening. The libretto is again by Arnold Bennett.

A complete list of compositions by Goossens has just been issued by J. & W. Chester, Ltd., London, J. Curwen & Sons, Ltd., London, U. S. A. Curwen, Inc., Germania, Philadelphia. It is an impressive list, filling four pages, and includes fifteen works for orchestra, one for violin and orchestra, one for oboe and orchestra, two fanfares, two operas, the second one not yet completed, a work for chorus and orchestra, eighteen chamber music compositions, five miniature scores, about a dozen songs and an equal number of pieces for piano, as well as one piece for two pianos.

Philadelphia Orchestra Plays Varied Program

PHILADELPHIA, PA.—Two widely differing compositions were selected by Dr. Stokowski for the program of the Philadelphia Orchestra concerts, October 31 and November 1, Rimsky-Korsakoff's Scheherazade and Stravinsky's *La Sacre du Printemps*.

Scheherazade came first with its haunting melodies and Oriental atmosphere. It was splendidly played by the orchestra, with special honors due Alexander Hilsberg, who acted as concertmaster at these concerts and played the violin solo parts with consummate artistry. J. Walter Guetter (first bassoon) did some excellent solo work in the second section of the suite, while other minor solo parts were beautifully done by Willem van den Burg (first cello), William M. Kincaid (first flute), Louis De Santis (first

Artists Everywhere

The Aguilar Lute Quartet arrived on the S.S. George Washington and will give their first New York recital at Town Hall on November 10. A long tour to the Pacific Coast will follow after Christmas.

La Argentina, Spanish dancer, started off her third American tour with six sold-out houses in the first two weeks. She opened with three capacity houses at Town Hall, New York, then played to a record house at Symphony Hall, Boston, followed by the biggest audience ever assembled in Greenwich, Conn. At Orchestra Hall, Chicago, she again drew a capacity audience. The unanimous impression everywhere is that Argentina is better than ever.

Weston Gales, coach-accompanist, who has specialized in the Wagner repertoire but possesses in addition a comprehensive knowledge of classic and modern song literature, has taken a studio at the Sherman Square Studios.

The English Singers played to capacity at their New York appearance, October 25, and have been announced for three Christmas carol programs on December 7, 13 and 20, at the Town Hall. The Singers have just appeared in Winston-Salem, Greensboro, Sweet Briar and Harrisonburg, moving west to Chicago and Winnipeg and thence to Toronto for their first broadcast on the C.P.R. Hour.

Ruth Julia Hall, organist of the John Street M. E. Church, New York, is giving eleven combined piano-organ recitals, playing organ works, then talking about various phases of music, followed by a piano recital. Her organ playing of pieces by Rheinberger, Dubois, Tschaikowsky, Callaerts and Arensky showed competent technic, while her piano playing was entirely enjoyable. The



ADMIRERS OF TITO SCHIPIA

over seven hundred of them, who greeted him after his third Sunday triumphal concert at the Colon Theater on August 10. Hundreds were turned away at each of the concerts.

clarinet), Marcel Tabuteau (oboe), and Arthur I. Berv (French horn).

After the intermission, and immediately preceding the playing of *Le Sacre du Printemps*, Dr. Stokowski spoke briefly, urging the members of the audience to try to understand this colossal work, which, as he said, "is not beautiful music" but expresses a state of nature. Both conductor and men gave of their best in the performance of this awe-inspiring composition, surmounting the amazing difficulties and carrying to at least some of their listeners a better understanding of the meaning of it all. Really enthusiastic applause followed, recalling the conductor numerous times. M. M. C.

Myra Mortimer Arrives in U. S.

Myra Mortimer, contralto, arrived on the S.S. Europa, October 22, from Berlin. She left for the Pacific Coast and will return to New York City in a few weeks for intensive study with Yeatman Griffith, internationally eminent vocal pedagogue, before sailing for Europe the latter part of December to fulfill a concert tour beginning in January in Holland. Miss Mortimer will be accompanied on her recital tour by Coenraad Bos, noted accompanist.

Brooklyn Arion Society and U. S. Army Band Concert

At the Brooklyn Academy of Music recently there took place a concert of unusual interest. The vocal forces of the Arion Singing Society of Brooklyn combined with the players of the U. S. Army Band of Washington, D. C., in a fascinating program of twelve numbers. The chorus was led by

recitals continue Thursdays at four-thirty p. m.

Tomford Harris, an outstanding young American pianist, opened his season with a recital at St. Charles, Mo., on October 17. He then played for the Amphion Club, Flint, Mich., October 26, and is to give his third Chicago recital on November 16 in the Civic Theater.

Lotte Lehmann, great German soprano, who recently made her debut with the Chicago Civic Opera, will be under the direction of the Metropolitan Musical Bureau for concerts. Mme. Lehmann's first recital in America was given at Minneapolis, Minn., under the management of Mrs. Carlyle Scott, on November 3.

George Liebling, pianist-composer, has been engaged for three appearances with the Philharmonic Orchestra of Los Angeles under the baton of Dr. Artur Rodzinski. The dates are November 18, Santa Monica; December 14, Los Angeles, and January 9, San Diego.

The New York Chamber Music Society will give its first concert of the new season on Sunday evening, November 16, in the ballroom of the Hotel Plaza, New York, and will commemorate the death of Siegfried Wagner by including the Siegfried Idyl, with the original instrumentation so far as practical.

Henry F. Seibert, official organist of the Town Hall, and organist of Holy Trinity Lutheran Church, New York, gave a recital at Reformed Church, Flushing, L. I., October 2; at St. Stephen's Reformed Church, Perkasie, Pa., October 16, and on October 26 he played a recital in the Reformation Festival, at the New County Center, White Plains. On November 12 he will give the opening recital on the new Estey organ in the Salvation Army auditorium, New York.

Ethelynde Smith, soprano, has accepted the following dates for this month: November 5, Kents Hill, Me.; November 6, August, Dubois, Tschakowsky, Callaerts and Arensky showed competent technic, while her piano playing was entirely enjoyable. The

Heinz Froehlich, its regular director and the band was conducted by Capt. W. J. Standard and Thomas F. Darcy.

A large and demonstrative audience enjoyed the concerted numbers by chorus and band, and the independent offerings of the band.

Leon Carson's Studio Hour

On Sunday afternoon, November 2, Leon Carson presented his artist-pupil, Constance Clements Carr, soprano, in an interesting program, including Italian and French numbers, an aria from *Der Freischütz*, and a group of English songs, among which were several gems. Clara Edwards' new song, *A Benediction*, was beautifully done and much appreciated by those present and also the composer, who was there.

Miss Carr is a charming artist. Young and attractive in appearance and manner, she has a lyric soprano voice of fresh and lovely quality, which she uses with intelligence. She has been well schooled, and the voice is even throughout its range. Her diction is commendable, also her phrasing. As an interpreter, Miss Carr revealed versatility and understanding.

The hundred guests enjoyed Miss Carr's singing and accorded her a cordial reception. At the piano was Vera J. Kerrigan, whose sympathetic accompaniments added to the pleasure of the afternoon. Incidentally, this recital was the first of a series Mr. Carson will give in his new New York studio in the Sherman Square Studios.

Edith Harcum's New York Recital, November 11

Edith Harcum, pianist, will give a recital on the evening of November 11 in the Barbizon-Plaza Concert Hall, New York. Her program features classic, romantic and modern composers, with Scarlatti, Paradies and Bach as the classicists, Schumann, Brahms and Chopin representing the romantic element, and the last group made up of Ravel, Debussy, Ibert, Griffes and Dohnanyi pieces.



HILDA BURKE,

soprano, as Nedda in *Pagliacci*, the role in which she opened her season with the Chicago Civic Opera Company on November 6. Miss Burke's operatic schedule for this year also includes appearances in *Bohème*, *Mignon*, *Madame Butterfly*, *Don Giovanni*, and *The Marriage of Figaro*. (Photo by Daguerre)

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SAN FRANCISCO NOTES

SAN FRANCISCO.—Robert Turner, young pianist, has been awarded a Juilliard Scholarship. Turner went East a short while ago to try for the scholarship and to take advantage of the many opportunities for study and musical experience offered in the Metropolis. He is a pupil of Albert Elkus of San Francisco, and will continue his studies under the guidance of the famous Russian master-pianist, Josef Lhevinne.

Two Indian songs by Fredrik Blomfeldt, noted San Francisco composer and teacher of voice, have been published by Cary & Co. of London. The songs are entitled, Indian Song at Parting, and My Bark Canoe.

The annual recital of Hether Wismer, well known violinist, was a feature of this week's musical program. With Elisabeth Alexander at the piano, Mr. Wismer presented a program of classics interspersed with novelties, his interpretation of which won for him the hearty endorsement of the press and audience.

The prominent San Francisco organist, pianist and composer, Uda Waldrop, is playing a series of organ recitals at the California Palace of the Legion of Honor in Lincoln Park. These events take place on Wednesday, Saturday and Sunday afternoons at three o'clock. The programs as a rule are of a mixed classic and popular character.

Because of the success of her recent San Francisco recital, Luisa Silva, contralto, will give a second song recital at Scottish Rite Hall, early in November, by arrangement of Charles Wagner, New York concert manager and Alice Seckels of this city. Edward Harris will again accompany Madame Silva at the piano, and the program, with the exception of Spanish pieces repeated by request, will be entirely new.

Persis Coleman, member of the board of trustees of Mills College and one of San Francisco's foremost patrons of music, and Dean Luther B. Marchant of the College School of Music, were guests of Elizabeth Sprague Coolidge at the Chicago Festival of Music.

E. Harold Dana, baritone soloist of the Pacific Division of National Broadcasting Co., has opened a new studio where he is coaching a large class of students.

Michel Penha, formerly solo cellist of the San Francisco Symphony Orchestra, now of the Ke-Ah-Nie Quartet of Portland, Ore., will appear as guest soloist with the Portland Symphony Orchestra on November 17.

Easton Kent, one of California's most popular tenors, announces the opening of his studio for the new season. For several seasons Kent has been a featured artist with the National Broadcasting Company. This contact together with his activities in the concert and operatic fields has given him much experience that has proved invaluable to students enrolled in his class. Mr. Kent is also soloist at the Fourth Church of Christ Scientist in San Francisco.

Emil Polak, well-known pianist, accompanist and coach, who is now located in San Francisco, will conduct a concert series, A Tour in International Music, for the Berkeley Women's City Club, the six concerts to form the outstanding course of the club's fall and spring calendar. The concerts will take place at the Twentieth Century Club, and the assisting artists will be James Davis, baritone; Irene Lenoir, contralto, and Barbara Blanchard, soprano, all of San Francisco.

A series of classes in How to Listen to Music is being conducted by Carol Weston, violinist, at the Young Women's Christian Association. Miss Weston, at her second lecture, will discuss modern music as interpreted to the concert which Henry Cowell, director of the New Music Society of California, is giving in association with the Berkeley Violin Club.

The personnel of the Abas String Quartet is somewhat changed this season. When the organization opens its third annual series of concerts on November 7, Nathan Firestone will be at the viola stand and Flori Gough Shorr at the cello stand. These two artists have been playing with Nathan Abas and William Wolski throughout the summer months and the four comprise the permanent members of the Abas group. The organization promises San Francisco lovers of chamber music some interesting new works on its season's programs, among them being Schonberg's Verklarte Nacht, Malapiero's Respetti e Strambotti, Milhaud's sonata for two violins and piano, Frank Bridge's Three Novelettes, and, as a novelty not so new, the Brahms two viola quintet. The subscription concerts will be given in Scottish Rite Hall. Alice Seckels, manager of the Abas String Quartet, announces a special season rate to students.

Arrangements have been made by the San Francisco Chapter of Pro Musica to present among its concert offerings this year the Old World Trio and the Japanese Chamber Trio. The officers of Pro Musica in-

cluded a number of prominent social and musical leaders of San Francisco and the bay region.

C. H. A.

Cincinnati Opens Promising Season

CINCINNATI, OHIO.—The Cincinnati Symphony Orchestra, under Fritz Reiner, opened the current musical season with a brilliant concert. The program included the Bach-Rapsodia D major Prelude and Fugue, the Beethoven Seventh Symphony, Debussy's La Mer and the Ravel Bolero. A large audience greeted Mr. Reiner and the orchestra enthusiastically, and was rewarded with a superb concert.

The list of soloists includes Ernest Hutchinson, Richard Crooks, Lea Luboshutz, Giesecking, Sophie Braslau, Claire Dux, Vladimir Bakaleinikoff, Florence Austral, Piagorsky, Ary Van Leeuwen, Nathan Milstein, Daniel Ericourt and Hans Barth.

J. H. Thuman announces, for the Artist series, Ruggiero Ricci, Clare Clairbert, The Don Cossacks, Lawrence Tibbett and Jose Iturbi. The Cincinnati Woman's Club Music Department, Mrs. John Hoffmann, chairman, will present its traditional Armistice Day Concert, November 11, at eleven o'clock. This occasion will feature the local debut of the Cincinnati Chamber Orchestra under the direction of Walter Heermann. Victor Chenkin will be presented later in the season.

The Matine Musical Club, Mrs. Adolf Hahn, president, will present Jose Iturbi, Richard Bonelli, Joseph Szigeti, Lucia Chagnon and Luisa Silva.

The Cincinnati Chamber Music Society, Mrs. Rudolph Wurlitzer, chairman, enters on its second season with a series of six concerts, four of which will be played by the Cincinnati String Quartet. The Heermann Trio and the London String Quartet will be included in this series.

The Cincinnati Symphony Orchestra announces the appointment of Raoul Berger and Stefan Sopkin to act as alternate second and concertmaster, a post left vacant by the passing of Siegmund Culp.

The Clifton Music Club announces for its opening program a modern interpretation of Everyman, Ante Lucem by Ilse Huebner. Future programs include Antoinette Brody Marcus, soprano; Walter Mills, baritone, and Helen Hinkle in the Story of English Church Bells. H. B. B.

Diana Kasner Celebrates Birthday

Diana Kasner, well known as accompanist and coach to William Thorner, celebrated her birthday last Saturday by entertaining a group of friends at her studio on West End Avenue. Among the guests were many prominent musicians, some of whom collaborated in providing an interesting and varied program of music. First there was a musically reading of the Bach concerto for two violins, played by William Kroll and David Mankowitz, with Miss Kasner at the piano.

Gertrude Wieder, a majestic and impressive looking contralto, sang numbers by Brahms, Strauss, Reger and Max Bruch. This artist will be heard in recital later in the season, and judging by her singing on this occasion New Yorkers have an artistic treat in store for them.

Maria Bren Kaus, soprano, sang a group of lighter numbers in a vivacious and thoroughly delightful manner. Miss Kaus has been doing considerable radio work over WEAF and WJZ under another name, and has received numerous letters congratulating her upon the spirit with which she enters into everything she sings.

Miss Kasner's guests also enjoyed chamber music, Messrs. Kroll and Mankowitz, violins; Mark Skalmer, cello, and Oscar Ullman, viola, playing quartets by Beethoven and Brahms.

Following the musical program the birthday cake was cut and refreshments partaken of. Among the guests were Anne Rose, Rita Orville, Mr. and Mrs. Arnold Gabor, Anne Kaminsky, Mrs. William Kroll, Edward Lankow, Mr. and Mrs. Milton Rettenberg, David Rosner, Herbert Kauss, Olive Ulrich Taylor, Marion and Flora Bauer, Sam Wieder and Dr. Samuel J. Neuman, the last mentioned Miss Kasner's husband and a cordial host.

Nastia Poliakova's American Debut

S. Hurok announces the American debut of Nastia Poliakova, the gypsy singer, at the Bijou Theater on Sunday evening, November 30. Mme. Poliakova is said to be the only successor of the famous Varia Panina, the gypsy singer whose songs thrilled the Russian audiences for twenty years. In fact, she is Panina's favored pupil and started her artistic career as a fifteen-year-old wonder singer in Moscow about ten years before the war. Her career of singing was temporarily interrupted, although she continued giving concerts for the benefit of the Red Cross and other charities. Lately she has acquired a European reputation with her concerts in France, Germany and the Balkan states.

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Herman Devries and Opera Are Synonymous

Some one caught a glimpse of Herman Devries coming out of a department shop in Chicago the other day with a number of queer-shaped parcels under his arm.

"Been shopping?" he was asked.

With the typical roguish Devries twinkle, the well known and beloved maestro answered, "Yes. I have been buying some properties for my opera class."

That, too, is typical of the Herman Devries attitude towards art. Besides Mr. Devries' remarkable versatility and native talent, his profession has always been backed by profound knowledge of his subject, experience he has gained by active service under the great conductors, and first-hand study of composition, piano and kindred subjects in his youthful "salad" days—these all fruitful, by the way, for he has written several com-



HERMAN DEVRIES

positions for piano and voice, now published by Witmark of New York.

Opera and Devries have been synonymous for more than two decades in Chicago. He came over here to the Chicago Musical College under the regime of the late Doctor Ziegfeld, as everyone knows, recommended by no less an authority than the famous conductor, Mancinelli, under whose direction Devries sang in Covent Garden.

Devries became popular over-night. His opera classes were the talk of the town. He did not only develop singers, he developed singing actors and actresses, many of whom have gone on to wide fields of renown on public stages. He was not a "studio" man; he believed in "putting on shows", as theatrical people have it. Devries not only put on shows, but he made them telling and interesting. It is not so long ago that Chicago's smart set used to send the cream of its musical talent to Devries, and those with memories not so long will recall the Romeo and Lakme whose romances and trills were applauded by the then "Gold Coasters" with appreciative enthusiasm. Was not Mrs. Paul Bartlett, then Lina Owsley, a Devries "star"? Mrs. Thomas Prindiville, Mrs. Mitchell Hoyt, Huntington Henry, Dorothy Shannon, were proud role-bearers in the Devries performances of Lakme and Romeo. Professionals who are now well known, such as Ralph Errolle, Leroy Wetzel, Luella Melius, Hazel Eden, Mabel Sherwood Van Grove, the late Arthur Middleton—all were his pupils . . . and even Schumann-Heink came to him for work on Meyerbeer's Prophete.

When met on this particular day, Devries had been buying properties for his Faust work—bits of jewelry, an amusing little gilded mirror, an antique (?) chain . . .

"You must have atmosphere, you know," he said, smiling. Mr. Devries returned to the Chicago Musical College this fall on a long term contract.

Eastman School Enters Promising Season

The report from the Eastman School of Music, which has been so continuously successful under the directorship of Howard Hanson, is decidedly encouraging. The entering class this year numbers 144 students, which is nineteen more than the quota set by the University of Rochester, of which the school is a part. Owing to the exceptionally large number of applications and the qualifications in preliminary study of the applicants, the committee on suggestion that the excess be permitted this year.

Scholarships have been awarded this year by the Eastman School of Music to ninety-seven students on a basis of exceptional talent and true need of aid in pursuing musical education. Owing to business conditions in the country, these contributions were this year made as generous as possible; the money value of the scholarships exceeds \$20,000.

The directors of the Eastman School feel that the music forecast is brightening. It

appears that in numbers, maturity of members and preliminary preparation for serious study the entering class is more than fully abreast of any of its predecessors—"and this is a year which forecasters have treated with pessimism as to music study!" This is quoted from an editorial in the Rochester Democrat and Chronicle of September 20. The editorial concludes by saying that the public schools are bringing up a generation which will, both in school and out, give new impetus to music interests.

The chamber music concerts which the Eastman School conducts in Kilbourn Hall include for this season as artists: Myra Hess, Guy Maier and Lee Pattison, the Rochester Little Symphony, Eugene Goossens conducting, John Goss, English baritone with the London Singers, the Gordon String Quartet, Sandor Vas, pianist, Nicholas Konraty, baritone, the Kilbourn Quartet with Max Landow, pianist.

Ann Arbor School of Music Statistics

The School of Music at Ann Arbor, Mich., has just issued its first annual announcement since its amalgamation with the university of Michigan. The book contains much interesting information. It consists of 120 pages in addition to a dozen pages of illustrations containing pictures of the members of the faculty.

Following the introductory pages a list is given of the administrative officers and members of the faculty which includes nine members of professorial rank, seven assistant professors, fifteen instructors, and is made up of teachers who have acquired splendid reputations in their several fields of specialization not only as instructors but as performers.

Other paragraphs of special interest refer to the history of the school, its purpose, facilities for instruction, scholarships, gifts and bureau of appointments.

Under the general heading, Musical Activities, accounts appear of the Choral Union Concerts, University Symphony Orchestra, the All-State High School Orchestra, the May Festivals, faculty concerts, organ recitals, graduation and other recitals.

A summary of graduates up to the close of the 1929 summer session, during which period the School of Music was maintained as an institution wholly separate from the University, indicates that five honorary Master of Music degrees had been conferred, twenty-six Bachelor of Music degrees, and forty-four Bachelor of Music in Education degrees, while 431 diplomas had been granted in various branches of music, and 340 certificates of graduation, a total of 846. At the June Commencement twenty-three students graduated with the degree of Bachelor of Music, and one with the degree of Master of Music.

During the academic year of 1929 and 1930, including the summer session of 1930, there were enrolled 944 students, of which 172 were enrolled during the regular year as candidates for music degrees and 301 were matriculated in other divisions of the University but also took one or more subjects in the School of Music, while 247 students were enrolled as special students, this latter group consisting of many professional musicians from surrounding cities who were enrolled for special advanced work in their respective lines. During the summer session 107 students were matriculated in the School of Music, while twenty-seven were matriculated in other divisions of the University, but enrolled for one or more subjects in music. There were also enrolled, ninety special students of which seventy-two carried work in Ann Arbor and eighteen took certain subjects at the National High School Orchestra and Band Camp at Interlochen, Mich.

In addition to these groups, 745 students participated in the activities of the University Choral Union, the School of Music Orchestra, University Band, the University Men's Glee Club, the University Girls' Glee Club and the Freshmen Glee Club, all of which require one, two or three rehearsals per week on an average and were conducted by members of the School faculty, thus bringing the total number of students participating in these groups doing part-time work or full work in the School of Music, to 1689.

Among the new members of the faculty are included: Wassily Beskirsy, professor of violin, who was trained at Moscow, made his debut in Berlin and appeared with many European and American orchestras and has had a distinguished career as teacher and performer; Arthur Hackett, professor of voice, an American who has made an enviable reputation as soloist and opera singer and who has appeared with all of the great American orchestras, and many abroad, having sung twenty-three times with the Boston Symphony Orchestra; Laura Littlefield, assistant professor of voice, graduate of Radcliffe College, a distinguished soloist with the Boston Symphony Orchestra and under other musical auspices; Joseph Brinkman, instructor in piano, who has had an enviable professional career in Chicago as teacher and as concert performer, having appeared fre-

quently with the Chicago Symphony Orchestra and in other public capacities; and E. William Doty, who holds an advanced academic degree from the University of Michigan and is an organ graduate under Palmer Christian, and was instructor in organ at the University of Illinois and now comes as a member of the organ faculty of his Alma Mater.

J. C. van Hulsteyn Honored

J. C. van Hulsteyn, of the violin department at the Peabody Conservatory of Music and concertmaster of the Baltimore Symphony Orchestra, has been invited to be a member next year of the jury for the award-



J. C. VAN HULSTEYN

ing of violin scholarships by the Ecole Normale de Musique of Paris. This is an honor of the highest importance, which brings prestige to both Mr. van Hulsteyn and to the Peabody Conservatory. Mr. van Hulsteyn appeared as soloist in Paris last month, and has received a letter from August Mangeot, director of the Ecole Normale, expressing the pleasure he had in hearing Mr. van Hulsteyn's playing of Bach works. "I was particularly fascinated by your tone," he writes, "and by your technic. Moreover, your interpretation reveals a distinguished musician and excellent artist. I congratulate you heartily and I know that your pupils find with you a profitable field of work."

Cobina Wright in Recital

Cobina Wright, soprano, will give a New York recital at Town Hall on Tuesday evening, November 11. Carlos Salzedo will collaborate at the piano. Miss Wright's program will include a group of songs by Vittorio Giannini, brother of Dusolina Giannini. The composer himself will be at the piano. Songs by Ravel, Sainte, and Five Popular Greek Melodies will be presented with harp accompaniment by Lucile Lawrence.



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Sigma Alpha Iota Honors Music Leaders

Among the prominent music leaders recently initiated into Sigma Alpha Iota, national music fraternity for women, are Mrs. H. E. Talbott, of Dayton, president of the Westminster Choir Association and celebrated music patron, and Mrs. John Finley Williamson, who, together with her husband, Dr. John Finley Williamson, founded the Westminster Choir School and is actively associated with its administration.

Both Mrs. Talbott and Mrs. Williamson

were initiated by Epsilon Chapter at Ithaca on the morning of the opening of the Talbott Music Festival, in which Dr. Williamson assembled and directed 3,000 singers in a two-day outdoor music festival, dedicated to the patron and sponsor of the Westminster Touring Choir and named for her.

Epsilon Chapter is located in the Ithaca Conservatory and Affiliated Schools, where Mrs. Talbott is a member of the board of trustees and Mrs. Williamson a prominent faculty member in the Westminster Choir School. This chapter is planning a reception in their honor in the near future.

obsolete. She has a thorough command of her chosen idiom and a melodic instinct that is rare among even mildly modernistic composers. This is a very good song.

A Rhyme for Christmistle, a song by Louis Adolphe Coerne. Here we have a modern development of an ancient type of rhythm, reproduced with unusual and extraordinary effectiveness. The words are translated from the German of Johanna Ritter. (Ditson, Boston).

An Anthem for Thanksgiving, by Chester Nordman. The opening melody, which is in 4-4 time, is developed into 12-8 in the second section, and rises to a fine climax at the end. There are several solo passages. (Ditson, Boston).

Musical Quarterly

The October issue of the Musical Quarterly is at hand, and includes an index for the year which gives a comprehensive view of the subjects treated by this valuable musical magazine.

The present issue contains two important contributions concerning John Alden Carpenter, one by Olin Downes and the other by Felix Borowski. This biographical material concerning one of America's greatest native composers, perhaps actually the greatest of living native composers, is timely and welcome. There are also articles about contemporary Russian musical tendencies, Vergil, Haydn and Mozart, Lili Boulanger, and Part II of Martens' Music Mirrors of the Second Empire. John J. Niles contributes an amusing skit entitled *Shout, Coon, Shout!* and Orlando A. Mansfield comments on Bedford's Great Abuse of Music. Finally, Siegfried Nadel of Vienna gives the reader some valuable insight into The Origins of Music, a work giving evidence of considerable documentation and logical deduction.

Frederic Warren Reopens New York Studio

Frederic Warren has resumed teaching at his New York studio after a successful summer at Madison, N. H. Among his pupils, Rhea Leddy, contralto, has been engaged for the Barbe Street (Brooklyn) Reformed Lutheran Church; William Blackney, tenor, is fulfilling concert engagements with the White-Smith Bureau, Boston; Margaret Wilson, soprano, is singing on the Keith Circuit; Mildred Grey, soprano, is fulfilling a church position at Rutherford, N. J., and is engaged for the Women's Club concert there in November; William H. Carr, baritone, is singing at St. Mark's-in-the-Bouwerie; Frank Lyons is tenor soloist at St. Luke's Church; the New Hampshire Women's Vocal Trio gave a concert at the Conway Rotary Club on October 13, and will have a busy winter season.

The dates of Mr. Warren's studio recitals will be announced later.

Nat D. Kane Associated With Byron Scott Dickson

Nat D. Kane, pianist and teacher, announces his association with Byron Scott Dickson, who will direct vocal classes for Mr. Kane, in the latter's studio. Mr. Dickson is experienced as a voice culturist and teacher of solfège, while Mr. Kane specializes in teaching adult beginners.

PUBLICATIONS**CHRISTMAS MUSIC****OCTAVO**

The Saviour of the World is Born, a carol by Gustav Holst. This carol, copyright 1908, is lively and full of the rollicking character so frequent in medieval music.

Two Old Dutch Carols, by Julius Röntgen. The melodies of both are traditional folksongs. The arrangements were made in 1926, the edition with English words published in 1928.

The Holy Star, a Christmas chorus for women's voices, four parts, by Mabel W. Daniels. An exceedingly attractive anthem, beautifully arranged, with modern harmony of great originality. This was copyrighted 1928, and is now either re-issued or re-arranged.

In Excelsis Gloria, a traditional fifteenth century carol arranged for three women's voices unaccompanied by T. Frederick H. Candlyn. Some of these medieval tunes are far superior to the tunes that are being written today. This is one of them.

Three Noëls, by Marion Bauer.—The first of them appears to be original. Of the other two the first is fifteenth century, and the other Old English. All three are arranged for women's voices, unaccompanied, with occasional solo passages. The arrangements are exceptionally fine. (Schmidt, Boston).

The King of Kings (William Dunbar, 1465-1520), arranged by William S. Nagle, An impressive work for a choir of mixed voices.

The Holy Birth (McCollin), from The True God, a choral cycle on the life of Christ. This is a Christmas anthem for eight-part mixed chorus. The idiom is decidedly modern, and likewise decidedly effective. This anthem will well repay the effort necessary to its proper rehearsal and rendition.

Yule, a Christmas anthem for mixed choir, arranged from the finale of Cesar Franck's violin sonata by Edward Shippen Barnes. The beautiful melody makes an effective anthem.

Angels Singing O'er the Plains, an old French melody arranged as Christmas carol for women's voices by George B. Nevin. It is a vigorous and interesting composition.

The Master's Garden, an anthem for mixed voices by George B. Nevin. The idiom is flowing and the general effect beautiful and inspiring. (Ditson, Boston).

Other Christmas Music

Prelude for organ on Divinum Mysterium by T. Frederick H. Candlyn.—The arrangement is contrapuntal throughout and the effect suitable for Christmas performance. (Schmidt, Boston).

The Shepherds of Judea, a song with piano or organ accompaniment, by James H. Rogers. The melodies are reminiscent of the folk song idiom, and the song stirring and exceedingly grateful for the singer.

Sleep, Holy Babe, a song by Frances McCollin. This composer is always somewhat modern, chiefly in the sense of taking liberties with rules that are rapidly becoming

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Skalski Symphony Orchestra Starts Concert Series in Chicago

La Argentina Packs Orchestra Hall—Lener String Quartet Delights Select Audience—Boguslawski Demonstrates Profound Musicianship—Other News of Importance

CHICAGO.—To provide the greatest possible musical enjoyment to the greatest possible number of people at the smallest possible admission price is one of the objects of Andre Skalski and the Skalski Symphony Orchestra, and with that aim in view they began a series of daily concerts at Kimball Hall, on October 30, with three programs. The three daily programs—at 6:30, 8:00 and 9:30 p.m.—are of entirely different types—one classic, one popular and one semi-popular, so as to please all tastes. Programs will be changed weekly and in addition to the evening concerts there will be two o'clock matinees on Sunday, Tuesday and Friday, and 3:30 and 5:00 p.m. programs on Sunday afternoons.

Skalski is the logical person to help put music on a popular basis, for he not only is a man of ideas, but he also has the ability and energy to bring them to reality. Then, too, he has an admirable orchestra at his disposal, which in seasons gone by has given ample proof of its artistic merit. Skalski is a thorough musician, he knows the orchestra and its capabilities and has proven himself a born conductor and a master program-builder. He and his symphony orchestra deserve the full support of musical Chicago.

Another praiseworthy aim of the Skalski Orchestra Association is to provide an outlet for artistic activities of resident Chicago artists of established reputation and exceptional young talent. The soloists participating in the opening week programs were Esther Cadkin, Mildred Orne, sopranos; Ralph Dobbs, pianist; George Grammer-Smith, baritone; Earl Alexander, tenor, and Janiva Kurri, dancer, all Chicago artists.

We heard the classic program of October 30, which contained the First Symphony of Borodin, in which Conductor Skalski had his forces well in hand, and the result was a praiseworthy performance; Moussorgsky's Song of the Flea, which George Grammer-Smith sang beautifully; Moussorgsky's Gopak, admirably sung by Esther Cadkin, and the first movement of the Rachmaninoff Second Piano Concerto, well played by Ralph Dobbs.

LENER QUARTET HEARD

The Lener String Quartet delighted a large number of chamber music devotees at the Studebaker Theater on Sunday afternoon, October 26. Throughout a program comprising the Brahms A minor Quartet, one in F sharp minor by Leo Weiner and numbers by Haydn, they demonstrated that they constitute one of the finest string quartets to be heard today. The Weiner Quartet, which was the prize-winner at Mrs. Elizabeth Sprague Coolidge's 1923 contest, though of modern idiom, contains many beautiful effects and is agreeable to the ear.

BOGUSLAWSKI "SAVES THE SHOW"

Moissaye Boguslawski played a new work, aided a friend and received an ovation from an audience.

An unusual predicament caused Isadore Berger, concertmaster of the Chicago Civic Opera Orchestra, a few moments of great distress. Standing in the wings, violin tuned, ready to open the season's concert program at the Civic Opera House, on October 19, Berger received a telephone call that his accompanist had been injured in an automobile accident on his way to the theater. Al-

most immediately, in command of the situation, Mr. Berger stepped before the audience, explained his problem and no doubt through his mind flashed the thought, "If only my friend, Boguslawski, might be here." He voiced this thought aloud, and the miracle happened. Mr. Boguslawski arose from his seat in the audience, proceeded to the stage (in spite of his informal suit and tan shoes) and amid the applause of the audience and the gratitude registered in Mr. Berger's face, seated himself at the piano to play a composition he had never seen before, and a most difficult accompaniment. The enthusiasm of the audience was unbounded.

ORCHESTRA BEGINS TUESDAY SERIES

Tuesday subscribers to the Chicago Symphony Orchestra concerts had their first opportunity of hearing the orchestra this season on October 28. Chief interest centered around the Rachmaninoff E minor symphony, which, magnificently played, proved the highlight of the afternoon. For further enjoyment there were Glazka's Overture to Russian and Ludmilla, Dohnanyi's Suite, and the Bacchanales and finale from the Paris version of Wagner's Tannhauser. The listeners gave evidence of their pleasure throughout the afternoon.

LA ARGENTINA PACKS ORCHESTRA HALL

La Argentina has outgrown the Studebaker Theater, where she has appeared here-tofore, and it has become necessary to obtain a larger hall for her Chicago appearances. Orchestra Hall was packed for the Spanish dancer's recital of October 28, and a return engagement is announced at the same hall for November 16. La Argentina introduced several new numbers, and in these and the more familiar ones she was the fascinating artist who speaks so eloquently through her grace, polished technic and throbbing castanets.

A WESTERVELT SCHOLARSHIP

A scholarship in voice under the instruction of Louise St. John Westervelt, of the Columbia School of Music, is being offered by the Junior Friends of Art. Candidates must be between the ages of 18 and 22 and unable to pay for tuition. The contest will be held at Columbia School on December 3, at 4:30 o'clock, and the judges will be Olga Menn, Robert Macdonald, Dudley Buck, Louise St. John Westervelt and Ludwig Becker.

THIRD FRIDAY-SATURDAY ORCHESTRA CONCERT

For the third Friday-Saturday concerts of October 31 and November 1, Conductor Stock had arranged a program which began with Bach's third Concerto for strings, ended with Tchaikovsky's Fourth Symphony and with two novelties—Arnold Bax's symphonic poem, In the Faery Hills, and Mark Wessel's Symphony Concertante for Horn and Piano—forming the principal features.

Written some twenty-one years ago, Bax's number is not modern, but in it one finds many modern traces—not modern dissonance, however, but clever modern orchestral scoring. Based on Irish folk music, it is colorful, spirited and cheerful music, which is imaginative and altogether charming. The composition was well liked by the listeners.

In contrast, Wessel's Concertante is written in true modern idiom, with discordance aplenty and no particular melodic theme. It, too, is cleverly scored for orchestra by a

fluent musician who realizes the full resources of the orchestra.

The entire program was played with the skill and finish to which Frederick Stock and the Chicago Symphony have accustomed us. A most interesting and enjoyable concert.

AMERICAN CONSERVATORY NOTES

Advanced students of voice and piano, pupils of Karleton Hackett and Henriet Levy, will be presented in recital November 15.

Tomford Harris, of the piano faculty of the American Conservatory, was presented in recital at the St. Cecilia Club, Flint, Mich., on October 26.

Joseph Burger, baritone, pupil of Karleton Hackett, sang It Is Enough from Elijah and numbers with the quartet of the Austin Baptist Church in a special musical service on October 26.

The Conservatory Symphony Orchestra of eighty players has begun its regular weekly rehearsals. Several concerts will be given during the school year, the first to take place in November.

Maren Johansen Hattstaedt, soprano, and Emily Roberts, organist will be presented in recital in Kimball Hall on November 8. Karleton Hackett was the guest speaker at the luncheon of the Arts Club of Oak Park, Austin and Riverside, on October 20, in the Wedgewood Room of Marshall Field's.

Tomford Harris of the piano faculty, appeared in recital at Lindenwood College, St. Charles, Wis., on October 17.

A definite increase in enrollment is noted this fall in the children's department, which has for many years been one of the most important of its kind in the country. The department offers a combined program of private and class instruction to children of all ages, including pre-school work.

JEANNETTE DURNO STUDIO ACTIVITIES

Olga Sandor, one of Jeannette Durno's best exponents, gave the first studio recital of the season in the Durno studio on October 16. In an interesting program, Miss Sandor gave admirable account of herself, bringing into display her many pianistic qualifications. Miss Sandor assisted Dorothy Bowen, soprano, at the opening concert of the Musicians Club of Women on October 17, playing accompaniments which were highly praised by all present.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Rivian Walpert, pianist pupil of Laura Neel, gave a recital before the Junior Hadasah on October 27.

Joel Johnson, baritone pupil of Arch Bailey, was featured in a musical presentation before the Hegewisch Lodge of Oddfellows on October 21. He is also director and soloist at the Lebanon Lutheran Church.

Ralph Dobbs, pupil of Alexander Raab, appeared as soloist with the Skalski Orchestra during the past week. Mr. Dobbs played a concerto by Rachmaninoff.

On November 13 the Opera Department under the direction of Isaac Van Grove will present two scenes from the opera Hansel and Gretel by Humperdinck.

Nina Bolmar, soprano of the voice faculty, Leon Pevsner, pupil of Leon Sametini and Ralph Squires, pianist pupil of Rudolph Ganz and Mollie Margolies, were presented in recital before the Ohio Club at their October meeting at the Sherman Hotel.

Vera Bradford, pupil of Alexander Raab and Lillian Powers, was the artist on the occasion of the recent opening of the International Club at the University of Chicago.

Alexander Pevsner, pupil of Leon Sametini, appeared in recital before the Chicago Women's Ideal Club at the Blackstone Hotel on October 2. On October 7 he gave a concert for the Renaissance Club, and he will give a concert for the Columbia Damon Club at the Edgewater Beach Hotel on November 6.

Ralph Squires, pianist, pupil of Rudolph Ganz and Mollie Margolies, played for the Ohio Club on October 23.

Isaac Van Grove of the faculty, played ac-

companiments for Frieda Hempel in Madison, Wis., on October 22.

Eleanor Harris Burgess, prominent authority and teacher of Dalcroze Eurythmics, has been engaged as a member of the faculty.

Fannie B. Linderman, teacher of dramatic art, has rejoined the faculty after an absence of several seasons.

Kennedy Griffith, Dorothy Doughty, Lavelle Carter, Florence Hazzard, Harriet Furmaniak, Christian MacIntyre, and Nancy Berg, pupils of Madame Arimondi, will be presented in recital on November 14 in the Little Theater. Marion MacIntyre, violinist, pupil of Max Fischel, will be assisting artist. Rosa Raisa and Giacomo Rimini will be guests of honor.

The first monthly recital of the Chicago Musical College Junior Preparatory Department was held in the Little Theater on October 24. Those participating were Billy Kessler, Lorraine Weil, Jane Beers, Bernice Slotsky, Edward Maley, Theodore Cohen, Virginia Price, Amy Moddrel, Shirley Kaplan, Novita Moddrel, Eva Trifler, Virginia Sachs, Florence Levinson, M. J. New, Elizabeth Matheson, Betty Ann Art, Takubue Chakmokjan, Beverly Sachs, Eloise McBroom and Elizabeth East.

COLUMBIA SCHOOL OF MUSIC NOTES

Dudley Buck, noted teacher of singing, will inaugurate his class lessons for teachers beginning November 1. These lectures, consisting of discussions and illustrations, will include such subjects as: 1, Necessity for right standards as a basis for teaching voice production and how these may be established; 2, Voice diagnosis, the quality of the voice, range and possibilities; 3, Application of principles of voice production, breathing, resonance, diction, etc.; 4, The song as a means for establishing these principles; 5, Organization and classification of materials; 6, Vocal performance and criticism as an aid toward developing character and poise; 7, Discussion of methods in instruction for individuals, small groups and large groups.

Lola Fletcher, president of Mu Iota Chapter, announces the tenth season of concerts for the benefit of their Scholarship Fund. The first of the series will be given in the Illinois Women's Athletic Club November 16. Genevieve Davison, chairman of the program committee, has arranged an extremely interesting program and will have the assistance of Leslie Arnold, baritone and Olga Sandor, pianist, as guest artist and others appearing on the program are Margaret Conrad, violinist; Frances Grund, accompanist and Marion Carlisle, accompanist.

A meeting of the Educational Directors and Advisory Board was held in the school, October 23. Robert Macdonald, president and director of the school, was chairman of the meeting and arrangements were made for the mid-year and final examinations. The board chose its committee to take charge of the examinations.

Genevieve Davison appeared as pianist at the last monthly concert given by the South Shore Music Club and presented compositions by Debussy.

BUSH CONSERVATORY NOTES

Helen Wilson, soprano, gave a very successful recital at Curtis Hall on October 16.

Recent news from Seattle brings the announcement that Robert Quick, formerly student of Bush Conservatory, is now the concertmeister of the Seattle Symphony Orchestra.

The Bush Conservatory Chorus, under the direction of Edgar Nelson, had its first rehearsal on October 29.

The Junior Orchestra, under the direction of Edwin Karhu, held its first rehearsal on October 22.

Frances Smith, violinist, and Jane Robinson, students at Bush Conservatory, gave

(Continued on page 36)

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113 West 57th St., New YorkMrs. William C. Hammer
Interviewed

The Philadelphia Record recently published an interview with Mrs. William C. Hammer, of the Philadelphia Grand Opera Company, in which it credited her with being the only woman director of opera in America and one of the three feminine members of this profession in the world. She was quoted regarding her European trip from which she and her husband returned early this fall, bringing with them several new members for the Philadelphia Grand Opera Company.

When asked how she and Mr. Hammer selected their singers, Mrs. Hammer replied that their method was to hear all the operas they possibly could, and so engage artists from actual performance rather than auditions. During the period the Hammers spent in Vienna, twelve singers arrived from Berlin, by airplane, to apply for roles in the Philadelphia Grand Opera Company. Of these twelve adventurous vocalists, two were chosen—Charlotte Boerner, lyric soprano, and Bruno Krell, tenor, both from the Berlin State Opera.

Mrs. Hammer said that the Philadelphia Grand Opera Company was known everywhere abroad, and that she and her husband had received invitations from managers to hear operatic performances in all the leading cities of Europe.

Mrs. Hammer is the daughter of Hugh O'Gorman, well-known New York bandmaster. Her family could all read and transpose music, and Mrs. Hammer herself studied voice, violin and cello. "Music in our home," she told the interviewer, "was our life." In addition to her other musical assets, she has a knowledge of brass instruments which few women possess.

In speaking of her own profession, Mrs. Hammer summed it up as follows: "A director of opera does more than merely hold auditions. A director stands at a distance, as it were, and sees the whole thing in proper focus—music, lighting, properties and all."

Mischaikoff's Activities in Chicago

Mischaikoff has been exceedingly busy in Chicago, with his teaching, concert work and activities as concert master of the Chicago Symphony Orchestra. Following are some of his recent dates: October 3, guest of honor of the Chicago Bohemian Club of Musicians, on which occasion he

Tornello photo
MISCHA MISCHAKOFF

gave a program comprising the Handel Sonata, Ravel's Tzigane and a group of shorter numbers; first subscription concert at Lake Forest School of Music, Lake Forest, Ill.; 7, recital at the Chicago Woman's Aid Club; 13, Mischaikoff String Quartet appeared at the Cliff Dwellers Club at the dinner in honor of Elizabeth Sprague Coolidge, being heard in the Ravel String Quartet; 15, a recital at Winnetka, Ill.

Werrenrath Sings in Cedar Rapids

Reinald Werrenrath, popular American baritone, scored his usual success in Cedar Rapids, Iowa, when he gave a recital there on October 10. The Cedar Rapids Evening Gazette headlined its account of the event: "Reinald Werrenrath Received With Ringing Applause by Big Audience," and said in the article: "It was a concert that made a stupendous climax to the Northeast Iowa Teachers' convention. It takes more than genius to have an audience leave a hall admiring an art as well asliking a man." The Cedar Rapids critics laid stress on the baritone's ingratiating personality, as well as his vocal and interpretative gifts. Mr. Werrenrath's program included two groups of new songs, one group made up of South African songs based on native melodies, the other, three songs by English composers. Other numbers were: Over the Hills and Far Away (an Irish fairy tale), a Verdi aria and several of the songs in which Mr. Werrenrath is always particularly effective—Duna, Danny Deaver, Mandala and so on. Of the baritone's singing of Danny Deaver, the Evening Gazette said: "Kipling himself would have loved it."

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WURLITZER

First Performance of Hanson's New Symphony in Boston, November 28

Hanson to Conduct American Concert in Rome, Italy, on December 10

Dr. Howard Hanson, director of the Eastman School of Music, is faced with conditions that bid fair to compel him to test to the full the possibilities of rapid transit. On November 28 he must be in Boston to hear the first performance of his new Symphony No. 2, The Romantic, which Dr. Serge Koussevitsky conductor of the Boston Symphony, requisitioned to make one of the new works to be played by that famous orchestra in its fiftieth anniversary year. And on December 8 Dr. Hanson must be in Rome, Italy, where he is to conduct the first concert of American compositions at the Augusteo, sponsored by the Italian government.

Rochester is to hear the symphony in January; that the first performance is to be given in Boston is due to the fact that the work was written at the request of Dr. Koussevitsky as a special program number for the Boston Symphony's anniversary year, an honor to be appreciated.

The first European performance of Dr. Hanson's symphony will be at the concert in Rome. The Augusteo Orchestra is not an unknown body of players to Dr. Hanson; while he was a Fellow of the American Academy in Rome, resident in that city, he conducted a number of his compositions with that orchestra, among these being the Nordic Symphony and Lux Aeterna.

Dr. Hanson expects to leave Rochester late in November and will return to the United

States immediately after the Rome concert to preside at the annual meeting of the Music Teachers' National Association, of which he is president, which meeting will be held this year at St. Louis from December 29 to 31.

AMERICAN COMPOSERS' CONCERTS

The first of the Eastman School's American Composers' concerts for this season, which was the twentieth in the series, was given in Kilbourn Hall on October 24. The program consisted of four works for orchestra and was played by the American Composers' concert orchestra, composed of sixty-five players of the Rochester Philharmonic, Dr. Hanson conducting. The tickets for this concert were exhausted a week before its date. The program was as follows:

Suite for Small Orchestra - - - Herbert Inch
(a) Barcarolle
(b) Nocturne
(c) Finale
(First Performance)
Suite—Africa - - - William Grant Still
(a) Land of Peace
(b) Land of Romance
(c) Land of Superstition
(First Performance)
Symphony in A flat major (in one movement) - - - Bernard Rogers
(First Performance)
Adventures in a Perambulator - - - John Alden Carpenter
(a) En voyage
(b) The Policeman
(c) The Hurdy-Gurdy
(d) The Lake
(e) Dogs
(f) Dreams

in opera and concert during the time she was absent from her native country.

The Whittingtons in Two-Piano Recital

Frances and Dorsey Whittington gave a recital of two-piano music under the auspices of the Birmingham Music Club at Phillips High School Auditorium on October 18. A miscellaneous program of classic and modern numbers was offered. There was a large and enthusiastic audience and the performers received an ovation, having to give three encores before the audience would leave. Mr. Whittington is now the head of the Birmingham Conservatory of Music.

Julia Mirova in Recital November 12

Many musical people are looking forward with anticipation to the debut of Mlle. Julia Glassman Mirova on November 12 at Steinway Hall. Miss Mirova has a notable record of achievement and is also a gold medal winner of the New York Music Week Association Contest.

Lester Artist Plays at University of Delaware

The Lester Ensemble recently presented a piano recital under the auspices of the University of Delaware. Josef Wissow was the featured artist, and his playing of pieces by Tschaikowsky, De Falla and Moszkowski was such that repeated encores were demanded by the audience, which packed the auditorium of Mitchel Hall.

The Lester Ensemble will again feature Mr. Wissow in a piano program on November 12 at the Shepherdstown School, Shepherdstown, W. Va.

Eastern N. Y. Radio Audition

The Eastern New York State finals of the National Radio Audition was held October 31 at National Broadcasting Station, over WEAF, from 4 to 5:30 p.m. The contestants and the communities they represented were: New York City—Rose Tentoni, Raoul Nedeau; Mount Vernon—Ruth I. Kingzett, George Atwell; New Rochelle—Mary J. Mitchell, Ralph Sassano; Lake Placid—Margaret Daum, Syver C. Thingstad; Yonkers—Marguerite C. Kelly; Roxbury—Rosemary C. McMullen, South Kortright, William E. Foote, Jefferson; White Plains—Gertrude Gibson, Hawthorne, Gerald D. Holt, Fishkill; Amsterdam—Marjorie C. Jennings, Gloversville, William Steven, Amsterdam; Utica—Eleanor Brennan, Ilion, Roger Kinne, Utica; Albany—Marjorie N. Jones, Albany, Henry Froehling, Schenectady.

The young man and young woman scoring highest honors in this contest will represent

Chicago Opera

(Continued from page 14)

of the company. A very successful reentry, which presaged many happy performances whenever this young American singer is cast.

The Des Grieux was entrusted to that sterling tenor, Charles Hackett, whom we have surnamed the "Beau Brummel of the operatic stage." His Des Grieux is handsome, well costumed, a young man in whom flows aristocratic blood, and though perhaps the black sheep of a noble family, he carries himself through life even under difficult conditions with that nobility and that serenity expected from one who was educated for the church but who can draw the sword in defense of his sweetheart and of his honor. The Dream was sung exquisitely, with that loveliness of tone to which Hackett has accustomed us, and in the St. Sulpice scene he sang with the force of a tenor robusto. A very fine performance scored in the records of this ever popular American tenor.

Jean Vieuille, who made a very good impression at his debut in Lorenzaccio, more than strengthened that impression as Lescaut, one of the best rascals on the operatic boards. Vieuille, also of the Paris Opera Comique, showed that the part was not foreign to him and that he had learned it at a good school. Vocally he left nothing to be desired.

Edouard Coteuil was a noble and well voiced Count Des Grieux. What wonderful diction and fine legato! With such a quartet the performance of Manon would have been a success; it was more than that due to the very fine cast that supported the principals.

Emil Cooper was at the director's desk and his reading of the score added much in making the performance memorable. Cooper is a vigorous conductor in operas requiring force, but he revealed himself a poet of the baton in the Massenet opera. The staging showed a master hand.

TANNHAUSER, NOVEMBER 1 (EVENING)

The week came to a happy conclusion with a performance of Tannhauser, bringing forth Paul Althaus, who assumed the title role, Lotte Lehman as Elizabeth, Cyrena Van Gordon the Venus, Hans Hermann Nissen the Wolfram and Alexander Kipnis the Landgrave, and with Egon Pollak directing. Review is deferred until next week.

RENE DEVRIES.

Frieda Klink's First Appearance Here

After an absence of six years in Europe, Frieda Klink, well known contralto, will make her first appearance in America when she is heard in Indianapolis, under the auspices of Matinee Musicale, on November 14. Miss Klink sang with great success abroad

Eastern New York at the District Audition to be held in New York City, November 19 and 20, winners of which will share in ten scholarships and \$25,000 in cash awards.

Mrs. Yeatman Griffith, Eastern New York State Chairman, announces that New York City (whose local chairman is Euphemia Blunt) leads the nation in applications and contestants this season. Mrs. Griffith secured an illustrious Sponsorship Committee for New York State, consisting of: Walter Damrosch, Ernest Schelling, Ernest Hutcheson, Eugene A. Noble, M. H. Aylesworth, Yeatman Griffith, Albert Spalding, George Engles, Arthur Judson, Isobel Lowden, Arthur Berg, Fiorello La Guardia, C. Stanley Mitchell, Frederick Bertrand Robinson, Elmer Ellsworth Brown, Russell Carter, Gustavus A. Rogers and Daniel Poling.

The committee assisting Mrs. Griffith in both the New York City and State finals were Euphemia Blunt, active local chairman; Mrs. Edward Everett Watts, honorary local chairman; Mrs. Frederic Gude, Mildred Gude, Nathalie and Louise Watts, Mrs. Julian Smith, Lenore Griffith and William Caldwell Griffith. The winners will be announced in next week's issue.

Chicago

(Continued from page 34)

a benefit program for the Salvation Army Home on October 16.

The first rehearsal of the Bush Conservatory junior chorus brought an enthusiastic crowd of young people to the Recital Hall on October 18. The song selected for the opening of the season was the excellent choral salutation, O, Music Lead The Way, by George Gartlan. "Well begun is half done," and no better beginning could have been made than to choose the number from the Universal Song Book, which has just been compiled by Walter Damrosch, George H. Gartlan and Karl W. Gehrkens.

Jessie B. Hall Announcements

Jessie B. Hall, who is manager for William Miller, tenor, and Eva Gordon Horadsky, contralto, announces engagements for these artists as follows: Mr. Miller as soloist with the Dallas Symphony Orchestra on November 23, a recital at Galloway College, Searcy, Ark., on November 25, and he opened the Ursuline Academy Concert Course at Springfield, Ill., on October 23; Miss Horadsky will sing for the third time at the Beachview Club on November 2, assisted by members of the Chicago Symphony Orchestra. JEANNETTE COX.

Erb With N. Y. University

J. Warren Erb, who has recently returned from his third summer's study with Dr. Felix Weingartner in Switzerland, has accepted the position of conductor of the Symphonic Orchestral Society at New York University. In this work Mr. Erb plans to give to young talented musicians who are preparing for careers as musical supervisors the opportunity to acquire an orchestral technique by actual symphonic experience and that familiarity with symphonic literature which is so necessary a background for successful leadership. Mr. Erb is also musical director at Lafayette College, Easton, Pa., and conductor of the Musical Arts Course of Easton. He will be in New York from Thursday to Monday each week.

Third Week at Metropolitan

The Flying Dutchman will open the third week of the Metropolitan Opera Season on Monday evening, with Jeritza, Telva, Kirchhoff, Schorr, Andrensen, Clemens, and Bodanzky conducting. Other operas will be: Romeo et Juliette, Wednesday evening, with Bori, Swarthout, Wakefield, Johnson, De Luca, Rothier, Ludikar, Bada, Macpherson, Picco, Altglass, Ananian, and Hasselmans conducting; The Girl of the Golden West, Thursday, with Jeritza, Besuner, Martinelli, Danise, D'Angelo, Bada, Tedesco, Gandolfi, Paltrinieri, Windshine, Gabor, Cehanovsky, Picco, Macpherson, Malatesta, Ananian, and Bellezza conducting; Norma, Friday, with Ponselle, Telva, Egner, Jagel, Paser, Paltrinieri, and Serafin conducting; L'Elisir d'Amore, Saturday matinee, with Fleischer, Falco, Gigli, DeLuca, Pinza, and Serafin conducting; Il Trovatore, Saturday night, with Corona, Faina Petrova (debut), Egner, Martinelli, Claudio Frigerio (debut), Paser, Paltrinieri, Gabor, and Bellezza conducting.

Otero to Sing at White House

Emma Otero, with Frank La Forge at the piano, will give a recital at the White House on the evening of December 2.

At the Sherman Square Studios



NEVADA VAN DER VEER, well known contralto, who recently moved to the Sherman Square Studios, New York, where, in between her own concerts, she will continue her extensive teaching activities. Mme. Van der Veer is one of many prominent artists who reside in this modern and up-to-the minute building.

Metropolitan Opera

(Continued from page 5)

Mephistofoles, de Luca as Valentine, Philine Falco as Siebel and James Wolfe as Wagner. Mr. Hasselmans conducted. He was received with prolonged applause.

The performance was spirited and the singing was generally good. Miss Fleischer, Mr. Tokatyan and Mr. Pinza seemed to be in excellent rapport so that the work had an atmosphere of smoothness and roundness so often lacking in operatic performances. It might be well to remark, also, that although the cast did not contain one Frenchman, the diction and accent that prevailed would have given the uninitiated the impression that all were French.

Miss Fleischer is continually proving her worth to the Metropolitan company by the sincerity and reliability of her interpretations, and it is generally known that Armand Tokatyan has done better singing in the last year or so than ever before in his career. Mr. Pinza is always a delight to hear, and his Mephisto was a dashing impersonation.

SUNDAY NIGHT CONCERT, NOVEMBER 2

A concert version of Cavalleria Rusticana with Leonora Corona making her first appearance of the season as Santuzza occupied most of the Sunday night's program. Miss Corona returns fresh in voice and spirits and sang her music admirably. Others appearing were: Philine Falco, Dorothea Flexer, Armand Tokatyan, Mario Basioha and Leon Rothier, with Pelletier conducting. Interest also centered in the appearance of Beatrice Belkin, the young coloratura from Roxys, who had made her debut during the week. One had more of an opportunity of enjoying Miss Belkin's singing this time when she gave a splendid rendition of Una voce poca fa from The Barber of Seville. The audience, noting her flexibility and artistry, gave her a warm reception.

Russell-Fergusson in Recital

A recital of Hebridean songs, with her harp and Celtic harp accompaniment, will be given by Heloise Russell-Fergusson, assisted by Leone Petigrue, harp, and Edgar H. Sittig, cello, on Thursday evening, November 13, at the Barbizon-Plaza concert hall.

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MAAZEL

Before the New York Public

(Continued from page 21)

cital at the Guild Theatre. Beginning his program with the G major Sonata, Op. 30, No. 3, by Beethoven, which Mr. Kugel played with sincere musicianship and understanding, he continued with compositions by Chausson, Cecil Burleigh, Bach, Boulanger, Brahms, Schubert, Juon and Wieniawski. In his playing a tone of volume and warmth, a facile bow arm and an encompassing technique were in evidence. His interpretations were artistic and well adapted to the styles of the various composers. Mr. Kugel was enthusiastically received and responded to many encores. Alderson Mowbray presided ably at the piano.

Sidney Sukoenig

A pianist out of the ordinary run that one hears these days is Sidney Sukoenig, a young American, who made his appearance at Carnegie Hall on Sunday evening. Born in New York City the son of a rabbi, he first studied with his father and then with James Friskin at the Institute of Musical Art. Arriving later in Paris, Mr. Sukoenig continued with Philippe and Boulanger.

During the summer of 1929 he worked with D'Albert and on the advice of the latter he then studied with Edwin Fischer in Berlin, where he also studied composition with Paul Hindemith. He had more than passing success as soloist with the Berlin Symphony and has appeared with equal recognition in Leipzig, Dresden, Vienna, Budapest and London.

With such a substantial background, it is not surprising that Mr. Sukoenig also made a deep impression here. His program was a taxing one, built, in part, around the development of the fugue from Buxtehude through Bach, Mendelssohn, Franck and Ravel. Here he proved his musical ability with little difficulty, also that he is a pianist of unusual talent. He has ample technique, a beautiful tone and is an interpreter who holds the interest of his listener. He achieved some striking effects in his playing, and in the more modern numbers, among which was one by Hindemith and another of his own. All was highly appreciated by the audience.

Harald Kreutzberg and Yvonne Georgi

Harald Kreutzberg and Yvonne Georgi have returned to America for their third season, which opened like a bursting rocket at the New Yorker Theatre on Sunday afternoon. To say that their work is perfection itself seems only faint praise as you leave the beauty of it behind. There is poetry in their imagination; music in their movement; a strange stir lying at the heart of the most simple picture they create. They are dancers of modern Germany, but with it all they do not build with a grotesque line. One line melts into the other, and they work toward the central point of their creation with an effective crescendo.

Several dances offered on Sunday's program were old favorites: Angel of Annunciation, Cassandra, Rural Dance, and Persian Song. The new Hymn (Lulli) and Pavane (Reger) were singled out by the audience as their favorites among the duets, and Miss Georgi's Arabian Dreams, filled with an eeriness, and yet with no hint of the exotic, gave them a new, more mature artist. She has grown artistically during



ENA BERGA,

soprano, who has been re-engaged for her second season at the Royal French Opera in Antwerp, Belgium. Miss Berga's manager, Jean Wiswell, recently received the following cable from Antwerp, signed by Adolph Coryn, opera director: "Wish to congratulate you on Berga's triumph last night as Mimi in Boheme. It was perfect."

these intervening months. Of Kreutzberg, what more can be said than has already been told? The great are bigger than superlatives.

Philharmonic Symphony: Iturbi Soloist

An early overture by Wagner, entitled Christopher Columbus, the Flying Dutchman overture, Tchaikovsky's fourth symphony and Beethoven's C minor concerto with Jose Iturbi at the solo piano, regaled a full house at the Metropolitan on Sunday afternoon. The Columbus overture is one of the grand master of Bayreuth's adolescent essays, and needs no prolonged comment. The great Richard would probably have liked to have it expunged from his list of opuses at the time he wrote Tristan and Meistersinger. The Flying Dutchman overture and the Tchaikovsky Symphony received the animated, pulsating reading to which Mr. Kleiber has so pleasantly accustomed us during his brief stay in New York.

Mr. Iturbi played Beethoven's stately concerto with impeccable technique and taste and came in for an ovation from his devoted listeners.

A horde of radio listeners over WABC heard the orchestral numbers. They also heard the piano concerto, but it was played for them by Josef Lhevinne, master pianist, as, by the terms of a contract Iturbi was not permitted to go on the air. Mr. Lhevinne was accompanied by an orchestra specially engaged for the occasion.

Paderewski Opens American Tour in Syracuse

Huge Crowds Greet Pianist and Give Him an Ovation—College of Fine Arts Opens Its Musical Season

SYRACUSE, N. Y.—Paderewski opened his American tour with a recital at the Mizpah Auditorium, under the direction of the Syracuse Musical Bureau, on October 20. Not only was every seat in this large auditorium taken, but over two hundred persons stood during the two hours of the recital and remained to add to the applause which brought four encores from the artist at the close of the concert. In spite of Paderewski's nearly seventy years, he played as well or better than he played twenty years ago. There may be younger pianists with a fleet and more scintillating technique, but no pianist the writer has heard in the last ten years equalled Paderewski in beauty of tone, solidity of musicianship, and in compelling beauty of phrasing.

Olga Averino, a Russian soprano and artist with a beautiful voice and with an exceptional musicianship as singers go, opened the Morning Musicales season with a recital in the new auditorium of the Central High School, singing a group of songs and arias in Russian, Italian, French and English. Averino's singing was a constant delight. She not only has the glittering, brilliant tones for which Russian sopranos are noted, but she also has at her command the round luscious tones for which German sopranos are noted, and is at the same time a past master in the use of the mezza voce.

The College of Fine Arts opened its year with a public recital by its advanced music students on October 22. The students acquitted themselves with honor to the school. If any one should be singled out for praise it would probably be Francis McLaughlin, baritone, the winner of the local Atwater-Kent audition who sang in admirable fashion Lungi dal caro bene, by Secchi, and It is Enough, from Mendelssohn's Elijah.

H. E. B.

Oberlin Conservatory Notes

OBERLIN, OHIO.—Angela Diller, of the Diller-Quaile School of Music of New York, presented a series of lectures on September 23 and 24, in connection with the work being done by the Piano Normal Department of the Oberlin Conservatory of Music. The subjects of the lectures were Rote-Playing, Melody, Rhythm and Harmony. Miss Diller is a specialist in the teaching of music to children and young people. These talks commanded wide interest among the students, who found Miss Diller a most interesting and inspiring speaker.

At the opening recital of the year, held in Warner Hall on September 24, a large audience heard two of the new members of the Oberlin Conservatory faculty in their first public appearance in Oberlin. John Frazer, cellist, and Boris Rosenfield, pianist, appeared with Bruce Benjamin, tenor.

Oberlin Conservatory is this year presenting one of the finest artist recital courses in its history. Besides three concerts by the Cleveland Orchestra, with Sokoloff conducting, and one by the Detroit Orchestra, under the direction of Gabrilowitsch, there are to appear Jascha Heifetz, Lawrence Tibbett, Claire Dux, Myra Hess, Ernest Hutcheson, Jose Iturbi and the Roth String Quartet.

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The Need of Teaching and Administrative Ability With Suggestions as to How This Can Be Guaranteed

BY PETER W. DYKEMA

Professor of Music Education, Teachers College, Columbia University, N. Y. C.

(Continued from last week's issue)

(3) ADMINISTRATIVE ABILITY

Let us make a distinction between administration and teaching, designating them respectively as preparing conditions for instruction and actually instructing. Moreover, there are two senses in which the word administration is used. One use makes it practically synonymous with supervision, of being the superior officer for a group of people who are working under direction. The other use refers to matters of class-room management, such as having proper ventilation, temperature, light; having the desks clear of undesired material; having books passed properly; having crayon and erasers in the troughs; arranging where children are to be seated and how they enter and leave the room; in general, regulating surroundings, material, and procedure, much of it mechanical or automatic in nature, so that teaching may proceed with the fewest interruptions and the least waste.

A third type of administration might also be included—that which has to do with self-control. This is closely allied with discipline in the theory that he who can guide himself has already an understanding of how to guide others. He who has learned to accept defeat temporarily, to bide his time and restrain his tongue until his forces can be arrayed for victory is well started on the problem of handling unruly children. Yea,

self-control and tact may well be included in administration.

All of the three uses of the word, then, need to be considered in the training of music teachers and supervisors—self-control and classroom management for every teacher, supervision for every teacher who hopes to direct the teaching of anyone else.

4. TEACHING ABILITY

The teacher should not only at the time of any given lesson increase the power of the pupil, but should so stimulate the desire for greater power that the process of increasing shall continue after the lesson. Probably stimulating the desire to know, appreciate, and do more is of greater value than any immediate increase of power. Certainly the scope and importance of teaching is immeasurably wider when so considered. Certainly such a conception places greater responsibility upon the teacher, and means that the training of the teacher is to be carefully scrutinized.

Everyone teaches both by what he is and by what he does. We have already paid tribute to the former in our discussion of the teacher's background. Let us consider the latter, embracing therein mainly the conscious or acquired guidance of the teaching process. In spite of the oft-repeated statement that "Success does not merely happen, it is brought about by hard work," a considerable amount of distrust, if not disdain, is being directed today toward the idea of lesson plans. There have been times when normal-school-trained teachers, at least, thought they had to plan their work carefully from day to day. But now with the terms self-expression, initiative, creative work, being frequently repeated in pedagogical circles, young teachers are so filled with the idea of having to adapt themselves to



THE COMBINED GRADE SCHOOL ORCHESTRAS OF SPRINGFIELD, ILL.

whatever pops out of the mouth of the pupils, that lesson plans seem quite unnecessary and burdensome. Do self-expression, initiative, creative spirit on the part of the pupils preclude, or render undesirable, planning, even in writing, by the teacher? Do they not rather demand that definite guidance which comes not only from general scholarship but also from recent, if not daily, preparation which provides accurate knowledge and experience? The teacher who relies upon the inspiration of the moment too frequently finds that the thrill of novelty and vitality which pervades him during the teaching, too often shrinks into that pale wan unreality which follows the awakening from many a glorious dream. Moreover, planning does not destroy the possibility of thrill and discovery—witness as recent examples Byrd's trip to the Antarctic and Lowell's discovery of the new planet—both accomplished after most careful planning. Planning gives perspective. It permits choice of subject matter on the basis of relative values. By demanding advance consideration of the work to be done it gives scope for broader and more accurate knowledge. It gives opportunity to evaluate the form and merit of the material before it is actually tried out with the students. An unconscious error regarding a date or the name of a composition or a composer may seem a small matter to the teacher, but it may render ineffective other valuable material as the uncorrected error is silently checked up by a student who happens to know what is correct. The teacher may have read that some composition is beautiful. He may have heard it under favorable circumstance, but not have had time to try out the phonograph record of it which he uses in his class lessons. Thus having in his preliminary remarks to the students told them what a beautiful composition this is, he must either retract when weird discord sounds come from a poor or marred record, or he must put the students in the unfortunate dilemma of saying to themselves, "Well, I guess I do not know what good music is," or "What an awful liar that teacher is." Planning and definite preparation make for honesty, breadth of knowledge, and perspective.

Good lesson planning includes organization, and this includes motivation, which in turn calls for attention to questioning and leads to the right kind of assignment. Planning differentiates between the general needs of the class and the needs of individuals. It distinguishes between the mirage of the adventitious and the firm foundation of that which fits into future development. The planner is the cool-headed generalissimo; the opportunist is the hot-headed Harry who, hearing the sounds of conflict, rushes into the fight and frequently discovers that he is opposing his own forces.

(To be continued next week)

criticism is the fact that any real correlation of the arts is based solely on mood, regardless of title, program or other distortion, and that it is, in the final analysis, a matter of individual interpretation and can never be arbitrarily imposed.

Summer Sessions

Already supervisors and teachers of music are figuring out where they will go to school next summer. Well, that's all right, because this "summer school" business has become an obsession in the professional life of all who are interested in the education of children through music. There is another side, of course. It is this: If a teacher spends a minimum of fifteen class hours under an instructor she will secure one semester hour of credit, provided she can pass the examination (and where was it I heard that "fools can ask questions wise men cannot answer"?). After one hundred and twenty of the same, no less, of these fifteen class hour periods have been spent a degree may be granted, and that is the American idea of education.

The most serious problem confronting modern education in this country is the credit system. This system is an obsession in the undergraduate mind, and many supervisors performe are obliged to work by the credit clock.

Is it not up to the faculty members of both summer and winter session in our music teacher-training institutions to create an interest in learning for learning's sake, the value of the knowledge itself and some standard on which degrees may be granted? This credit system is a machine-like thing, the influence of which may easily be offset by a live and far-seeing teacher who can through experience minimize the menace of study for credits and not for knowledge.

Of course it would be difficult for American institutions of learning to abolish the system of credits which now obtains.

A broad, liberal view of the human aspect of life and of music education is necessary for everyone who is a music educator. Perhaps it can be obtained through the summer session credit system. Who knows? One usually gets what one goes after, provided of course there is seriousness of purpose behind going and getting.

The numerous states are raising standards, which is quite right. All the qualification that was necessary for a supervisor of music twenty or so years ago was a summer session or two at a summer school and a friend on the local school board, and, lo! everything was settled. (There were good teachers in those days, too.) Not so today! The constant urge from all quarters is "Get your degree!" "Get your degree!" And so we join the mighty chorus and say, "GET YOUR DEGREE."

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Newer Practices and Tendencies in Music Education

CORRELATION WITH OTHER SUBJECTS

By WALTER AIKEN
TOPIC NO. 8

There has been a growing conviction among educators that if music is to become an active part of daily life it must be necessarily be closely woven into the different activities of the school program, so that it may no longer be thought of as something separate and apart.

Music is being used in countless different ways in the study of geography, history, nature study, languages, literature, art and physical education. This close inter-relationship need not be objectionable if retention of musical values is consistently observed. The greater the number of significant associations we can establish, the greater is the possibility of arousing a lasting interest in and an understanding of music.

The pitfall in the matter of correlation which has betrayed it into justly deserved

Gabrilowitsch Soloist in Philadelphia

Warmly Greeted at Orchestra Concert, Stokowski Conducting

PHILADELPHIA.—For the Philadelphia Orchestra concerts of October 24, 25 and 27, Ossip Gabrilowitsch returned to Philadelphia as piano soloist, playing the Mozart Concerto in D minor for piano and orchestra. He was greeted with much warmth upon his appearance, but this was as nothing in comparison to the storm of applause which burst at the close of the concerto and continued for some minutes. Such playing is as rare as it is exquisite, and it is safe to say that those who were fortunate enough to hear it will long remember it. The very simplicity of Mozart demands the highest degree of artistry, and this was amply provided. The most delicate pianissimo in runs and melodic passages yet revealed a warm tone. In the Romanza, the section played by the right hand alone, with the dainty accompaniment of strings, was beautifully done. It is useless to specify, for every part was equally well done. The accompaniment provided by the orchestra was excellent.

A finished performance of Beethoven's Egmont Overture preceded Mr. Gabrilowitsch's appearance.

The Brahms Symphony in E minor, No. 4, came last on the program, with the sombre majesty of the first movement, lovely Andante, jolly Scherzo-form, and the involved variety of the final Allegro. The orchestra did some of its best work so far in the performance of this masterpiece.

Dr. Stokowski conducted with his usual mastery at the concert on Friday afternoon, October 24, but it was announced on Saturday evening that "due to illness in the family" he would be unable to conduct. Alexander Smallens, assistant conductor, led the concert and did some very fine work.

M. M. C.

Lajos Shuk's Great Success on Coast

Lajos Shuk has been active in California and other states of the Far West for some time past, and a record of his appearances is decidedly imposing and speaks well for the appreciation of genuine artistic achievement by people of the Pacific Coast. Mr. Shuk played, among other things, Schelomo, Bloch's famous symphonic poem for cello and orchestra, in El Paso, Tex., with the Los Angeles Philharmonic under the direction of Rodzinski. Previous to that he played the brilliant and beautiful Lalo concerto with orchestra in San Francisco, and also the big Brahms F major sonata and pieces by Bloch, with Alfred Hertz at the piano. In Seattle he played Jean Hure's sonata in F sharp minor with Myron Jacobi. Mr. Shuk also appeared with the Lyric Club in the Philharmonic Auditorium, Los An-



Apeda photo

LAJOS SHUK

Kaufman Pupils in Demand

The Curtis Institute of Music has a department that is something new. When Josef Hofmann, director of the Institute, announced two years ago that the art of accompanying would be taught as a major subject, it was the first time that definite place had been given to this branch of music, either here or abroad. Previous to that time accompanists had been developed more or less by chance, most of them beginning as pianists and drifting into the profession of accompanist. However, at the Curtis Institute the importance of this branch of musical art is recognized, and Harry Kaufman, of the department of accompanying, has shaped this course of instruction with admirable results. After a period of only two years, several of the members of the class find themselves sought after by musicians of reputation.

Theodore Saidenberg has been engaged by Erika Morini for her tour of America and Cuba, and made his first appearance with this artist in Carnegie Hall, New York, on October 9. For the second half of the season he has been engaged as accompanist by Efrem

geles, playing Eugene Goossens' Rhapsody, with Goossens at the piano. Other appearances were in Redlands Bowl, Pacific Palisades, Anaheim Bowl, Los Angeles Women's Athletic Club, Santa Barbara College of Notre Dame, Long Beach, Pasadena, Santa Modesto, San Luis Obispo, Reno, Yuma, Phoenix and Paso Robles.

Mr. Shuk's songs were featured in many cities and there were several reengagements. Between these concert appearances Mr. Shuk worked continuously for the Vitaphone.

Klibansky Studio Activities

Marybeth Conoly, artist of the Klibansky studio, began her season successfully in Three Is a Crowd, at the Erlanger Theater, Philadelphia, on September 29. Alveda Lofgren was heard on September 28, over station WAAM, and Alva Gallico in a program of songs, October 9, over station WMSG. Lottie Howell appeared during September on several important radio programs in Los Angeles, Cal. W. Cole is soloist at the Crescent Avenue Presbyterian Church, Plainfield, N. J., where Louise Smith is also soloist. Phoebe Crosby gave a recital in Rockland, Me., when the Press said: "Miss Crosby was enthusiastically greeted; her winsome manner, her friendly smile, charm her audience from the moment she appears. The spell is complete when she begins to sing, for her voice has warmth, color and beauty of quality, with remarkable breath control."

Andrew Walter was heard at a musicale on October 5.

All these singers are from the Klibansky studio, where monthly musicales are given by his advanced pupils.

Gladys Mathew Busy Abroad

Gladys Mathew writes that she has become a commuter between Vienna and Bratislava, Czechoslovakia, due to the large number of trips she has made for the purpose of fulfilling vocal engagements in Bratislava. This young American coloratura soprano also writes that she spent several weeks at the music festival in Salzburg, flying there and back. The plane she returned in crashed on the next trip.

Miss Mathew sang recently before a gathering of royalty in Vienna. Because of the attractiveness of the engagements which have been offered to her for the coming season she plans to remain in Europe until next year. She will sing in Budapest in the near future, and later will visit Italy, Germany, France and England before returning to the United States.

Liverpool Hears Schelling Work

At a recent concert given in memory of the R. 101, the Liverpool (England) Philharmonic Society played Ernest Schelling's Victory Ball.

Photo by French

HARRY KAUFMAN,
of the department of accompanying, Curtis Institute of Music.

Zimbalist. Yvonne Krinsky will appear as accompanist for Henri Temianka, violinist, in a series of engagements, including recitals in New York, Chicago and Philadelphia. Earl Fox is on tour in Europe as accompanist for Tibor de Machula, cellist, and Benjamin Grobani, baritone. Elizabeth Westmoreland has been retained as one of the coaches of the Philadelphia Grand Opera Company.

Mr. Kaufman, who sailed July 27 on a tour of the Orient with Efrem Zimbalist, will return to this country early in November

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Rochester Plans an Ambitious Season

Concerts to Be on a Community Basis

ROCHESTER, N. Y.—Concert plans for the season 1930-31 at the Eastman Theater, Rochester, N. Y., will bring this city as much, if not more, concert and orchestra music than any previous season. All of the musical activities at the Eastman Theater this season, which include, besides the regular evening concerts, matinee concerts by the Rochester Philharmonic Orchestra, Eugene Goossens conducting, and Sunday afternoon programs by the Rochester Civic Orchestra, will be under the direction of the newly formed Rochester Civic Music Association, which was organized last spring, and all will be on a community basis, with no thought of profit.

Arthur See, executive officer of the association, and James E. Furlong, concert booking manager, regard this season's concert attractions as the most interesting they have offered in many years. There will be two series, with six concerts in each series.

Rochester is fortunate in obtaining the two boy violinists who created such a sensation among the critics and public who heard them in New York last season, namely, Ruggero Ricci, the ten-year-old prodigy, and thirteen-year-old Yehudi Menuhin, who will appear in Series A and Series B respectively. The other attractions in Series A include: Harold Kreutzberg and Yvonne Georgi, who opened the season on October 31; Paul Robeson, Rachmaninoff, Fritz Kreisler, and a concert by the Rochester Philharmonic Orchestra. The remaining concerts in Series B are as follows: Josef Hofmann, Lawrence Tibbett, Elisabeth Rethberg, Jose Iturbi, and a second concert by the Philharmonic Orchestra.

The concerts by the Civic Orchestra will be given each Sunday afternoon during the season, appearing, successively, in four high school auditoriums in four districts of the city. Its second season started October 5, with Guy Fraser Harrison conducting.

Eugene Goossens is back in Rochester again this season, resuming his post as conductor of the Philharmonic Orchestra, which will give a series of matinee performances in addition to the two evening concerts. Mr. Goossens, who was in London all summer, is working on the score of a second opera, the title being *Don Juan* and the book by Arnold Bennett. He has recently completed a violin sonata and an oboe concerto, the latter dedicated to his brother, Leon.

The series of concerts will be given in Kilbourn Hall this winter, as in previous years. The series has for opening attractions Guy Maier and Lee Pattison in a two-piano recital, and Myra Hess, well-known pianist. Other artists are as follows: Eugene Goossens and the Rochester Little Symphony; Kilbourn Quartet with Max Landow, pianist; Sandor Vas, pianist, and Nicholas Konraty, basso; John Goss, baritone, with whom will appear The London Singers, a male quartet whose singing of sea songs is renowned in England, and the Marmmeins, dancers. The eighth attraction will be the Gordon String Quartet. H. S.

Ida Haggerty Snell's Musicale

Another successful musicale greeted the efforts of Ida Haggerty Snell, well known teacher, on October 26, at her Metropolitan Opera House studios. Pure tone, distinct

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enunciation and attractive stage bearing were distinguishing features of the pupils' work. Two or three have long since left the ranks of amateurs. Not the least of attractions was the harp playing of Angelina Comport, who not only played beautifully but also made a lovely picture in her green velvet gown. She was the guest artist on this occasion. Each participant was worthy of complimentary mention and the audience was most enthusiastic. Those appearing included: Irene Nemzer, Gladys Howard, Florence Merriman, Laura Marrow, Jewel Guttman-Blake, Marie Cellai and Mrs. Bradley Davenport.

Howard Wells' Students Win Honors

Pianists trained by Howard Wells carry off many contest prizes and honors—a fact which bespeaks the efficiency of the training received at the hands of this prominent Chicago teacher.

Following is a list of honors recently won by Howard Wells' students: in the Young Artist Contest held in November, 1929, for an appearance as soloist with the Chicago Symphony Orchestra in its series of popular concerts, the winner was Pauline Manchester, who made her appearance with the orchestra at Orchestra Hall, Chicago, on January 23, 1930, playing the Saint-Saens C minor Concerto. Beginning with the season 1927-28, the Cable Piano Company offered a grand piano as a prize for the winner of a contest of young pianists, conducted by the Society of American Musicians. For the past three years, ever since these contests have been held, the winner has been a young pianist trained by Mr. Wells. The record shows: season 1927-28, Mason & Hamlin grand piano and a recital appearance won by Pauline Manchester; season 1928-29, Conover grand piano and recital appearance won by George Seaberg; season 1929-30, Conover grand piano, won by Florence Kirsch. This latter contest was open to all high school students in Chicago and Cook County. In the season 1926-27, Florence Kirsch won the children's contest for two appearances as soloist with the Chicago Symphony Orchestra in its series of children's concerts under the direction of Frederick Stock. She played the first movement of the Mozart D minor concerto, with cadenza, in the concerts of April, 1927. Miss Kirsch played the same concerto in Milwaukee with the MacDowell Club Orchestra on November 17, 1929, and was so successful that she was engaged for a Milwaukee recital, which took place February 22, 1930. She also appeared as soloist with the Civic Orchestra of Chicago on January 26, 1930, playing the Grieg Concerto (first movement) under the direction of Eric Delamarer.

Cleveland Institute of Music Doings

Beryl Rubinstein, head of the piano department of the institute, is again engaged to give a series of Beethoven recitals at the Cleveland Museum of Art.

Deno Leedy, newest recruit in the Cleveland pianistic fraternity, gave a recital at the institute, in which his musical endowments were revealed to good advantage. His central number, Schumann's Phantasie, op. 17, made a deep impression.

An announcement has been made of the birth of a daughter on October 16 to Mr. and Mrs. Arthur Loesser. Mr. Loesser is a member of the piano faculty and a well known concert pianist. Mrs. Loesser is a young sculptress.

New Braine Work to Be Given

On November 10, the National Broadcast Company will give the first performance anywhere of Robert Braine's new Concerto

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in Jazz for violin and symphonic jazz band. The work is in one movement and requires about fourteen minutes to play. The solo part will be played by Rafael Galindo, and the composition will be presented by the Symphonic Rhythmakers, Hugo Mariani conducting. The performance will take place at 10:30 p.m., over WEAF and associated stations.

Curtis Institute Activities

With the opening of its seventh season, the Curtis Institute of Music, Philadelphia, has scheduled a variety of activities embracing concert, opera and radio.

On the roster of the Philadelphia Grand Opera Company for the present season appear the following artist students of the Curtis Institute: Selma Amansky, Natalie Bodanskaya, Agnes Davis, Henrietta Horle, Florence Irons, Helen Jepson, Elsa Meisley, Charlotte Simons, Genia Wilkomirska, Rose Bampton, Paceli Diamond, Josephine Jirak, Daniel Healy, Albert Mahler, Fiorenzo Tasso, Benjamin de Loache, Alfred de Long, Benjamin Grobani, Arthur Holmgren, Abraham Robofsky and Conrad Thibault. One student who has already appeared in a major role is Helen Jepson, who took the part of Nedda in *Pagliacci* on October 30. Back stage Curtis Institute forces will also be active, with Sylvan Levin as assistant conductor, and Charles Demarest as assistant chorus master.

The concert direction of the Curtis Institute has provided an early series of engagements. On October 15 the Norristown Octave Club heard a program by Conrad Thibault, baritone; and Ladislaus Steinhardt, violinist; accompanied by Joseph Rubanoff. On the same date Florence Frantz, pianist, and Judith Poska, violinist, gave a concert before the Wynnote Women's Club with Theodore Saidenberg as accompanist. The schedule for October and November includes concerts at the Wednesday Club of Harrisburg, Pa., the University of Delaware, and Western Maryland College, Westminster, Md. Carmela Ippolito, violinist, will give a recital in Boston on November 3.

A recent notable engagement was that of Rose Bampton, contralto, who sang the solo part of De Falla's *El Amor Brujo* with the Philadelphia Orchestra on October 10 and 11, and in the national broadcast conducted by Leopold Stokowski on October 12.

The third season of chamber music concerts at the Pennsylvania Museum, Philadelphia, will open on November 9 with the Swastika Quartet. Five free concerts will be given at monthly intervals under Dr. Louis Bailly, of the chamber music division. The Curtis Orchestra, Emil Mlynarski, conductor, will be heard under the auspices of the Philadelphia Forum in the Academy of Music, and will also give a concert under the auspices of the institute. Other engagements are in Washington, D. C., and Baltimore.

Three students of the Curtis Institute have secured first-desk positions with the Philadelphia Orchestra. They are: Edna Phillips, first harpist; Louis de Santis, clarinet soloist; and Arthur Berv, horn soloist. Other Curtis students with the Philadelphia Orchestra are Meyer Simkin, Jacques Singer, Paul Ferguson, Frank Miller, Robert Bloom and Robert and Oscar McGinnis. Sheppard Lehnhoff, viola player, has been engaged by the Chicago Symphony Orchestra.

Werrenrath to Sing at Benefit

Reinold Werrenrath, baritone, will sing for the benefit of the Leake and Watts Orphan House on November 20 at the Hotel Plaza, New York. Mr. Werrenrath has recently become an important factor in the field of radio. As vocal counsel of the National Broadcasting Company, he supervises



HOWARD KIRKPATRICK, newly appointed chairman of the executive committee which will direct the policy of the University School of Music of the University of Nebraska at Lincoln. Mr. Kirkpatrick was brought to Lincoln by Willard Kimball to join the voice faculty. Since that time he has been actively associated with the institution as voice teacher, with the musicians of the city, state and nation. His students hold important positions throughout the country.

all the vocal ensembles and soloists of that organization. He also personally directs the National Oratorio Society, which regularly broadcasts the finest oratorio works.

Fourth American Season for Kedroff Quartet

The Kedroff Quartet, noted Russian vocal ensemble, recently arrived in New York on the Ile de France for the fourth consecutive season in America. A transcontinental tour of fifty engagements has been arranged for the quartet. The first New York appearance of these artists will take place on November 25 in Town Hall. The personnel of the quartet, the same since 1920, comprises N. N. Kedroff, its founder and a former professor in the Imperial Conservatory; C. N. Kedroff; and I. K. Denisoff and T. F. Kasakoff, both formerly of the Imperial Opera, Petrograd.

Barre Hill Returns for Opera and Concert

Among the first of the Chicago Civic Opera artists to return to Chicago from Europe was Barre Hill, youthful and popular baritone. The singer took advantage of his early arrival to fill several concert appearances, and is now making a short tour of the South, filling engagements there before rejoining the ranks of the Chicago Opera Company.

While in Europe Mr. Hill spent most of the summer at his Monte Carlo home, leaving it only for several concert engagements on the Continent.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

C. Alfred Wagner Reorganizes the National Bureau for the Advancement of Music—Old Line-up Abandoned—Outside Organizations to Take Leading Parts—C. M. Tremaine Selected as Director—More Encouragement

C. M. Tremaine at last has arrived at a possible realization of his dreams.

No man who has worked in music has done more good during these past years, and that means the piano, than has this man who has given everything within him to a realization of ideals and has had more to combat, especially in the start, to overcome a prejudice that was based upon nothing.

C. M. Tremaine has resigned from the National Bureau for the Advancement of Music. This piece of "news" would seem as though Mr. Tremaine had stepped down from his engrossing work and had given up, but C. Alfred Wagner, president of the Music Industries Chamber of Commerce, planned differently, as the following, issued from the Chamber of Commerce, indicates:

New York, October 28, 1930.

At the meeting of the Board of Directors of Music Industries Chamber of Commerce held on October 15, 1930, consideration was given to the formal resignation from directorship of the National Bureau for the Advancement of Music tendered by Mr. C. M. Tremaine.

Prior to acting upon the resignation, however, the Board of Directors carefully considered and adopted recommendations of President C. Alfred Wagner dealing with the reorganization of the National Bureau for the Advancement of Music and the placing of the control over the activities of the National Bureau in the hands of a Board of Control consisting of nine members—three to be chosen from Music Industries, three from the Music Supervisors National Conference, and three from philanthropic organizations interested in the advancement of music. With the adoption of this project of reorganization of the National Bureau the resignation of Mr. C. M. Tremaine was then acted upon so as to leave the Board of Control absolutely free in giving consideration to its choice of a director for the reorganized National Bureau.

President C. Alfred Wagner thereupon appointed Hermann Irion, Chairman, Lucien Wulsin and Alfred L. Smith to represent Music Industries on the new Board of Control of the National Bureau and suggested that they proceed immediately to enlist the support of the other two groups mentioned and obtain representatives from these groups on the Board of Control.

At the time of the writing of this article all but one member of the Board of Control have been chosen and have consented to go along with the reorganization program of the National Bureau for the Advancement of Music.

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Representing Music Supervisors—

Dr. Joseph E. Maddy—University of Michigan
Dr. Hollis Dann—New York University
Professor Peter W. Dykema—Columbia University

Representing Philanthropic Organizations—

Dr. John Erskine—Juilliard School of Music
Dr. Howard Hanson—Eastman School of Music
The name of the third member is to be submitted by Dr. Erskine.

On October 23, 1930, the Board of Control held its first meeting at which a Sub-Committee on Work Plans and Budget consisting of the following was appointed:

Hermann Irion
Dr. John Erskine
Professor Peter W. Dykema

A Sub-Committee on By-Laws was also created upon which the following will serve:

Dr. Joseph E. Maddy, Chairman
Dr. Hollis Dann
Harry Meixell

Mr. C. M. Tremaine was nominated as Director for the reorganized National Bureau for the Advancement of Music; Miss Gertrude Borchard was nominated as Secretary, while Harry Meixell was elected Treasurer of the organization. The reorganization is to take effect as of November 1, 1930.

No further details can be given at this time until after the Committees meet and submit their reports. Enough progress has been made to warrant the statement that under the new arrangement the National Bureau's scope of activities will be larger than it ever was before.

A further statement will be made in due course.

Very truly yours,
Music Industries Chamber of Commerce
Harry Meixell,
General Manager.

A Wider Field

The MUSICAL COURIER in the past, and especially at the start of Mr. Tremaine's work, has given him all the support possible. Only the conditions that have surrounded the piano industry have brought about the changes that are indicated in this report from Harry Meixell, general manager of the Music Industries Chamber of Commerce. The reorganization as shown in this report gives a broader and wider field for Mr. Tremaine's work.

In the start of the Bureau for the Advancement of Music piano men did not accept Mr. Tremaine's broad view of making the Bureau for the Advancement of Music a national project for awakening a respect for music that in former years was not held, especially by those most interested in the making and selling of pianos. Mr. Tremaine fought vainly time and again to have this prejudice swept aside, but always the idea that pianos must be sold direct, though whatever the Bureau for the Advancement of Music did was with that end in view.

A Vision Realized

Mr. Tremaine's idea was that whatever good was done in music led to the sales of pianos and that the bureau should be conducted along lines that did not make it a restrictive, or commercial work. Every effort that he made toward this very point that now has been reached through the work of C. Alfred Wagner was frustrated. But though his efforts were restricted, he worked bravely and under difficulties, and yet his work was of such a nature that piano men generally accepted it as one of the most valuable works of the Chamber of Commerce.

If, however, this same movement had taken place in the early work, the Bureau for the Advancement of Music would have been able to do much more than it did, although what was accomplished under Mr. Tremaine's forceful efforts was of the greatest value and has had much to do with awakening the interest in music that now is so general.

Laying the Foundation

Much credit for this awakening is given to the radio, but the present writer firmly believes that without the work that C. M. Tremaine did in the past years, started and abetted by the Music Industries Chamber of Commerce, the radio would not be credited with everything, although it has done much. It was the foundation laid by C. M. Tremaine through the Bureau for the Advancement of Music that created the demand on the broadcasters that good music be the fundamental of their broadcasting programs. The radio broadcasters were keen enough to realize this, and we today are having the benefit of the good music that comes to us in the general programs of the broadcasting stations.

The broadcasters are supplying a heterogeneous program with music predominating, but the respect for the radio as a musical instrument is based upon the broadcasting of the symphony orchestras, the utilizing of great artists and the holding to such work as that being done by Damrosch and Stokowski in the lead, giving to the people the benefit of the great concerts that, before the day of the radio, were heard only by a few in the large auditoriums where symphonic concerts were given.

It is evident in the reading of this formal announcement of the Chamber of Commerce that Mr. Wagner has visualized the benefits that will come to the Bureau for the Advancement of Music by making it a national institution instead of a commercial enterprise of the piano men. Mr. Tremaine will have a broader scope. He will have the backing of leading men who will no doubt accept Mr. Tremaine's ideals, and, through this re-organization, Mr. Tremaine will be able to widen his scope. The atmosphere of commercialism will now be removed, and while the Chamber of Commerce will have its great part, the Music Supervisors' National Conference and the other organizations interested in the advancement of music will also be included.

Looking Ahead

Piano men must recognize that whatever is done through the Bureau for the Advancement of Music and the other organizations that now become affiliated with Mr. Tremaine's work will carry on according to the advancement in music that Mr. Tremaine himself has brought about. All credit must be given to Mr. Tremaine, but it must not be forgotten that if it had not been for the backing of the Chamber of Commerce representing the musical industries of this country and also the dealers who sell the products of the musical industrials, he could not have accomplished what he has.

Let every piano man in the piano industry lend aid to this new move, old in its objective features but new in the broadening and the added assistance that will be given Mr. Tremaine in the arriving at his ideals which have grown from the inception of the Bureau for the Advancement of Music, but have been restricted through conditions over which none have had any control. We can look forward to a wonderful reconstruction of Mr. Tremaine's work through the assistance that is given by the Board of Control arranged by Mr. Wagner.

The MUSICAL COURIER certainly offers all it can do in the forwarding of the interest of the new Bureau for the Advancement of Music and to help in every way possible during the future, as it has in the past.

More Encouragement

In the last issue of the MUSICAL COURIER, in this department, there were published comments by Arthur Brisbane that were encouraging to the piano men of this country, in which it was stated that "one of the largest piano companies in the United States writes to the Journal to say that its sales last month were considerably in excess of those in September, 1929, when prosperity was at its height." Further commenting on this increase of 15 per cent., Mr. Brisbane congratulates the piano trade for this evidence of present business activity in pianos. The present writer commented upon this and said that in all probability this statement was made by the Wurlitzer house. C. B. Fox, Business Manager of the Journal, writes that this is a mistake, and enclosed a full page advertisement showing the letter referred to was written by C. Alfred Wagner, of the Aeolian Company. It is good to know that two concerns like the Aeolian and the Wurlitzers show the same increase in pianos. This should give heart to the piano men who have been somewhat pessimistic over the views the present writer has given expression to that there is a material increase in the sale of pianos in this country the past two months, showing that "prosperity" is not a thing of the past, and bids fair for the future. The present writer thanks Mr. Fox for correcting this, for it gives information that carries out what has been said in this department.

WILLIAM GEPPERT.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A Remarkable Advertisement by Wanamaker That Indicates a Readjustment as to Piano Prices—Selling Conditions in New York and Elsewhere—A Comparison

The dealer who is not selling pianos at the present time is not a piano merchant nor is he really a piano man.

The Rambler for two weeks after his return to his old stamping grounds has been making a survey of conditions existing in New York City. He has come to the conclusion that if they can sell pianos at retail in New York City, pianos can be sold in every hamlet, town and city of this great country. Conditions in New York City are no different from other parts of this country.

The heavy gloom that had settled over the entire country seemed to have been caused by those things that have happened in New York and which have led to the mistaken idea that all business was killed. New York was as loud in its lamentations as any other center in the country, but the piano business has been going on, that is, as to retail sales, very much below what it should be, but the retail piano men in New York have worked hard and obtained results.

The Rambler has covered during the past year considerable territory throughout the United States. He felt the depressions just as much as did the local people in the centers where he spent his time. He found here and there a salesman, a dealer, selling a few pianos, very few indeed, but those that worked found prospects, for there is just as much money in circulation in this country today as there was two years ago. Pianos could be sold if only the salesmen stuck to their jobs, but they were led into highways and byways such as the taking on of the radio when that musical instrument sold itself, then when that became a matter of hard work they took up other instalment propositions that promised to give prospective sales that did not need following up or any hard work to it. Dividing their interest, as was shown in the last issue of the MUSICAL COURIER, they fell down as to piano sales.

The piano is a specialty. It requires intense application and there should not be any division of effort or attempts to divide the brain power upon two or three selling objectives.

A Readjustment

The Rambler has talked about a reconstruction in the piano business. There is reproduced herewith an indication of

what this reconstruction is coming to in an advertisement issued last week by John Wanamaker. That advertisement tells to the thinking piano man much that he should study, much that he should take unto himself. It is a readjustment as to prices that will give an indication as to where piano values have arrived, and this based upon quality. The Rambler has argued that a piano sold at an honest price according to its tonal value would bring the piano salesman to a realization of just what the work should be.

Visiting the retail piano warerooms along Fifth Avenue, New York, he found that there was a return to the old intensity of years ago when the piano salesmen thought piano and did not think of anything else. He made it his business to sell pianos, and he did not meddle with anything but that one interest which was his own interest, for if he did not sell pianos he could not draw money to live on. That condition presents itself today in an unusual manner. The men along Fifth Avenue in New York are turning in records. Such houses as the Aeolian, the Baldwin, the Knabe, the Wurlitzer, the Sohmer, the Kranich & Bach and Steinway are reporting an increase in sales. Two or three of the houses The Rambler has visited show such a great advancement during September and October that it is evident that under present conditions in New York City if these houses can show a return to normal conditions as to the number of sales made, then can no piano man who knows his business complain if he is not doing the same thing, no matter where he is located. It is all a matter of personal application.

Get on the Job

The dealer who is not selling pianos has only himself to blame. He should make a personal inventory of himself and study how he has been working, and not worry himself to death about general conditions, political arguments that only tend to show the weakness of our political parties during a campaign, and none carrying out promises made during such appeals to the public to vote thus and so. It is a survival of the fittest from this on.

People will buy pianos if only the piano salesmen will work on them as they did in the old days before piano selling became so easy through special sales and the enticing of people into the warerooms. The salesmen will have to go out and create prospects and not depend upon newspaper propositions that are not carried out upon the floor of the warerooms when people come in to see the pianos, but to build up a following, and this is not created by constant changes from house to house. The salesmen in New York City who are making records have been affiliated with this piano or that piano for years, and they have created their own following through the sales that they have made.

The Rambler is greatly relieved to find that these old time salesmen, men with gray hairs and good records, are cashing in on the prospects that come to them through sales made during the years they have been affiliated with the houses they have worked in so many years, and who have ground into their own consciousness a belief in the pianos they have sold for so many years.

Read this advertisement of Wanamaker's. It breathes an honesty of purpose and an honesty as to prices. We must remember that John Wanamaker created the one price system in this country, and this one price system must prevail throughout the piano trade, and salesmen must stick to their lasts. They can not divide their efforts. They must have confidence in what they are representing and trying to sell, or they can not meet the present demand, which is a music demand and not a furniture demand. Talk tone and music, for with the new work that will come to the piano through the Bureau for the Advancement of Music, as outlined in the Expressions in this issue of the MUSICAL COURIER, there will be given to the piano an aid which has in the past been of great value, but which now will reach out into broader fields and create and build to the fact that the piano is the fundamental musical instrument, or, to put it in the Detroit language of Bayley, "the basic musical instrument."

FOR SALE

FOR SALE

On account of the death of Mr. M. A. Malone, proprietor of "Malone's Music House" at Columbia, South Carolina, the executors of his estate offer for sale in bulk the stock in trade of Malone's Music House, which consists of pianos, piano players, organs, etc., and also all evidences of indebtedness owing to said business, consisting of notes, bills of sale, or otherwise, together with the good will of said business and the right to continue and advertise the business as "Successor to Malone's Music House." This business has been successfully conducted for fifty years, and is located in a growing, progressive city.

Terms of Sale: Cash preferred, but will sell for one half cash with the balance secured by gilt edge security, payable on or before October 1st, 1931.

Anyone interested in this good proposition will please communicate with the undersigned promptly.

JULIA OGLESBY

The National Loan & Exchange
Bank of Columbia, Executors,
October 7th, 1930. Columbia, South Carolina.

WANAMAKER'S



Wanamaker's Piano Salons
Offer to the Buyer of Fine Pianos
a Unique Service

Instruments Personally Selected by Our Musical Expert

Pianos are not alike as peas in a pod . . . no two pianos have the same tone, the same temper, the same reaction to playing and surroundings . . . each piano has a recognizable personality and individuality. All fine pianos are fine—but some are finer, and these are the instruments which we seek out for you.

For some time now our musical expert has been personally selecting many of the grand pianos which have been received in our Salons . . . and now we are able to announce that the new

Knabe, Chickering and Marshall & Wendell Grand Pianos

on our floors have been selected in this manner. Instruments are chosen first for the beauty of tone and responsiveness of action, for evenness of scale and resonance of sounding board . . . and secondly for appearance—beauty of markings in the veneer, shade of color and finish.

This practice has called forth expressions of pleasure both from musicians whose tests confirm our selections, and music-lovers who want the finest possible piano for their homes.

Knabe Grand Pianos 5 ft. 3 in.

at the new low prices
Mahogany veneer \$1,095
Walnut veneer 1,145

Knabe Ampico Grands 5 ft. 3 in.

at the new low prices
Mahogany veneer \$1,995
Walnut veneer 2,045

Chickering Grand Pianos 5 ft. 4 in.

at the new low prices
Mahogany veneer \$1,095
Walnut veneer 1,145

Chickering Ampico Grands 5 ft. 4 in.

at the new low prices
Mahogany veneer \$1,995
Walnut veneer 2,045

Marshall & Wendell Grand Pianos 4 ft. 8 in.

Mahogany veneer \$595
Walnut veneer 625

Marshall & Wendell Ampico Grands

Mahogany veneer, 4 ft. 8 in. \$1,195
Mahogany veneer, 5 ft. 1 in. 1,345
The famous Mason and Hamlin . . . from 1,575
Bechstein, the Piano of the Masters, from 1,435

Convenient terms of payment may be arranged

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JOHN WANAMAKER NEW YORK
WANAMAKER PLACE—NINTH STREET AT BROADWAY

THE COMSTOCK CHENEY and CO. IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 46th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawasic, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D. & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

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*Gives the Pianist the Touch that
Creates True Tone Color*

Manufactured in New York, U. S. A.

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WING PIANO

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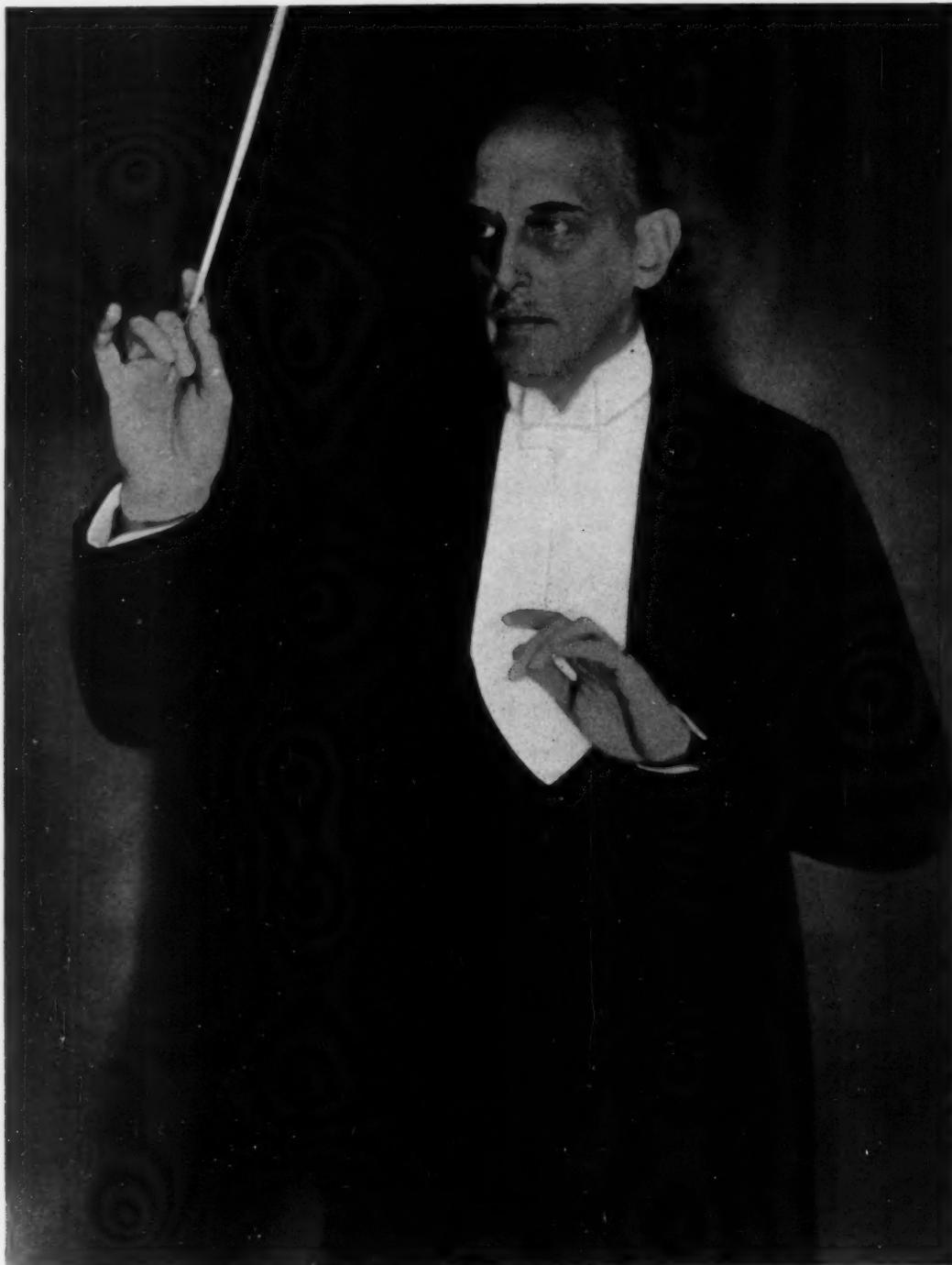
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MUSICAL COURIER

Weekly Review of the World's Music



Dr. Max Von Schillings

Distinguished German Conductor

Who Is at Present Conducting Wagnerian Opera at the Staats Opera in Berlin. Dr. Von Schillings Will Come to America Early in January to Conduct the Third Consecutive Tour of the German Grand Opera Company.

